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THE ARCHITECTURAL RECORD

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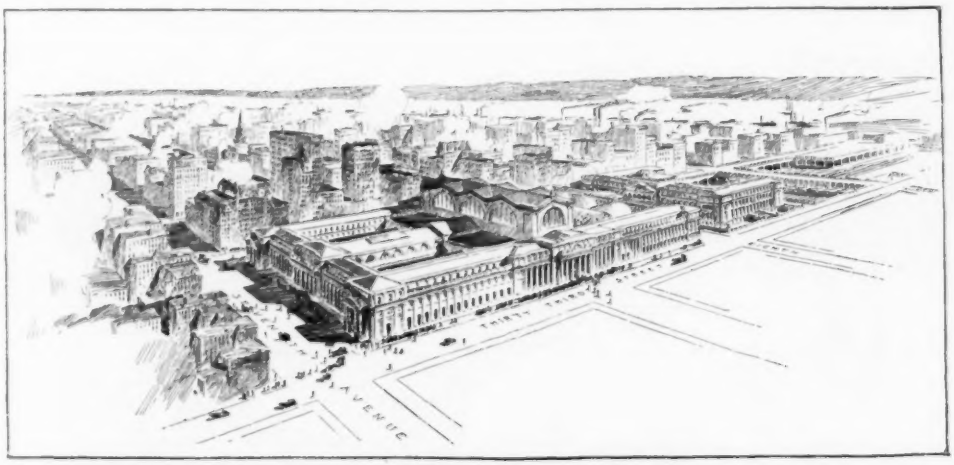
THREE LIGHTS FROM MEMORIAL TO THE LATE JOHN W. MACKAY, WILLIAM ALEXANDER DUER, AND WILLIAM TRAVERS DUER, AT ROSLYN, L. I.

The
Architectural Record

Vol. XX SEPTEMBER, 1906 No. 3.

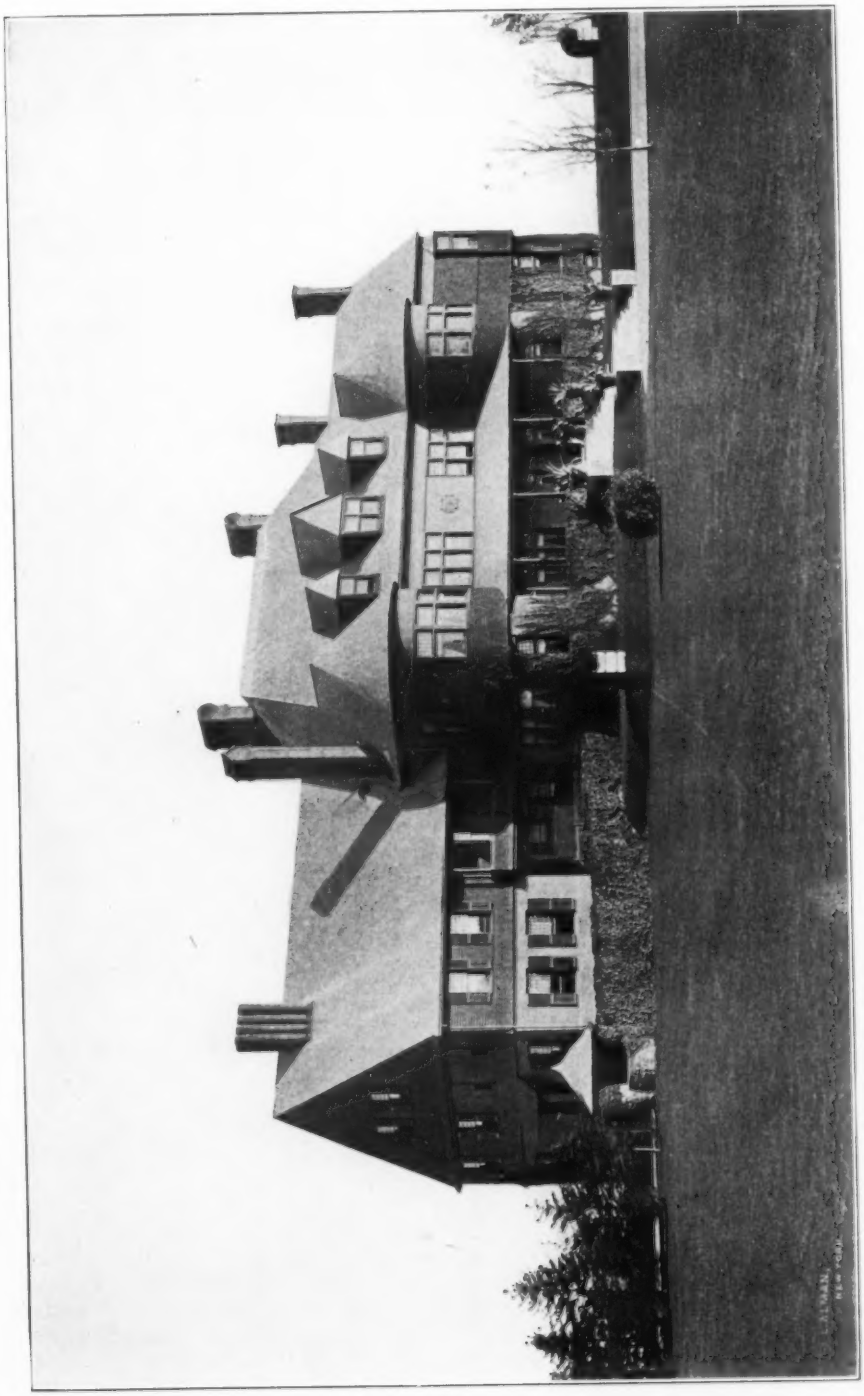
The Work of Messrs. McKim, Mead & White

In the year 1895, just about eleven years ago, an entire number of the Architectural Record was devoted to the work of Messrs. McKim, Mead & White. At that time the firm had been in active practice for some fifteen years; and its work was already distinguished among that of contemporary American architectural firms at once for its variety, its volume, and for a certain distinctive character. Although the three members of the firm were still comparatively young men, they had won a place in their profession which could fairly be called pre-eminent; and no matter from what point of view this pre-eminence was tested, their title to it could be pronounced valid. The mere volume of the work testified sufficiently to its popularity, if, indeed, popularity can be asserted of any of the embodiments of an art which in this country evokes so little genuine popular understanding or general popular appreciation. At all events their names were more frequently than that of any other firm in the mouths of people who had no commercial or technical interest in architecture; and certain buildings which they had designed had excited an unusual amount of interest among an unusually large number of people. Moreover, this popularity had not been obtained at the expense of their professional standing. Their work was for the most part cordially admired and approved by their



THE NEW PENNSYLVANIA RAILROAD STATION—BIRD'S-EYE VIEW.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

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THE ROBERT GOELET HOUSE.
(Photo by Alman & Co.)

Newport, R. I.

fellow-architects; and this admiration and approval was singularly free from qualification and envy. It was bestowed upon them almost as much by architects, whose own tendencies of design were dissimilar, as by architects who on the whole accepted the same traditions and believed in the same ideas. Even in 1895, consequently, their work invited to an altogether peculiar extent a candid and careful critical estimate. They provoked criticism by the greatness of their success, by the conspicuousness of their position; and there were few architectural firms whose work both in its general tendency and its details had less to fear from such a test.

But if their work provoked and repaid criticism in 1895, how much more does it provoke and repay criticism today? It is true that during the eleven years which have supervened, their position in relation to their colleagues and the public has not essentially altered.



THE FIRST METHODIST CHURCH.

Baltimore, Md.

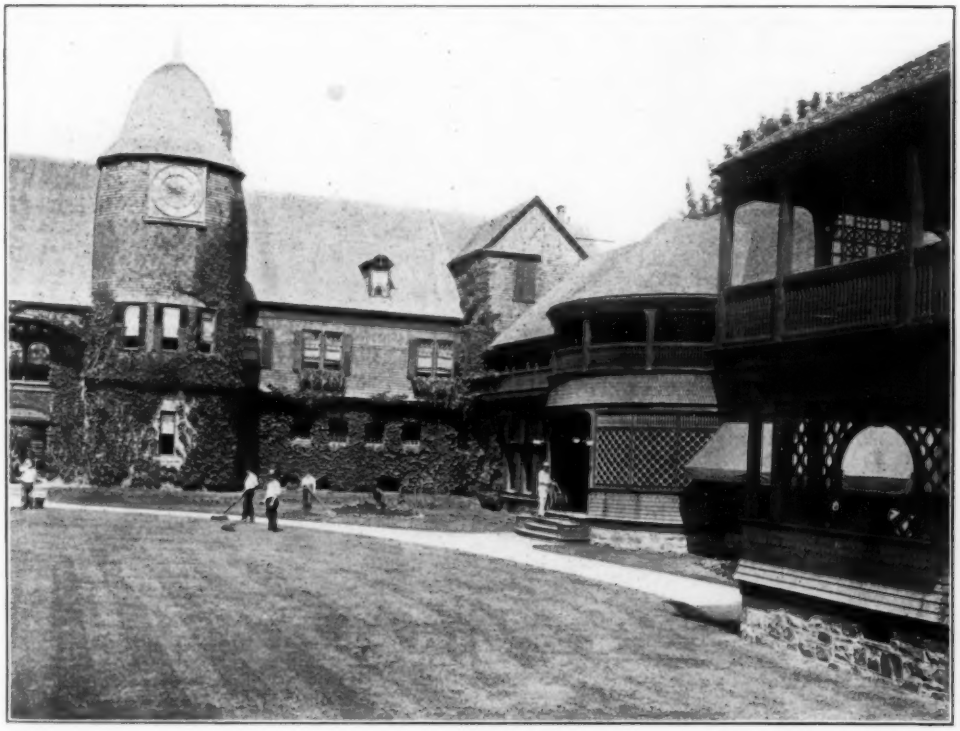
American architecture has in the meantime come to attract the attention of a much larger number of people. Its opportunities have been multiplied and enlarged. Its practitioners have increased considerably in numbers and have been bringing to their work a higher technical equipment. But in the midst of these larger opportunities and this severer competition, the firm of McKim, Mead & White has more than held its own. Its work still evokes the most cordial and general approval on the part of interested amateurs, and the leading members of their profession are still ready to acknowledge their pre-eminence. Certain other architects have become more distinguished for special kinds of work, but McKim, Mead & White remain conspicuous for the number and variety of their buildings and for a certain distinctive quality. They have during these years manifestly confirmed their leading position, and by the mere fact of having maintained and confirmed it under such altered circumstances, they once again challenge the difficult, but we trust, useful test of critical examination. For in the meantime, while their eminence has rather increased than diminished in the eyes of their colleagues and the public, their work and its significance has assumed from the point of view of the critic a somewhat new complexion; and it is necessary to explain at the outset why and in what respect they demand a new critical estimate.



THE NEWPORT CASINO.
Newport, R. I. (Photo by Alman & Co.)

In 1895 the several members of the firm of McKim, Mead & White were all comparatively young men. They had been working together for fifteen years; but during these fifteen years

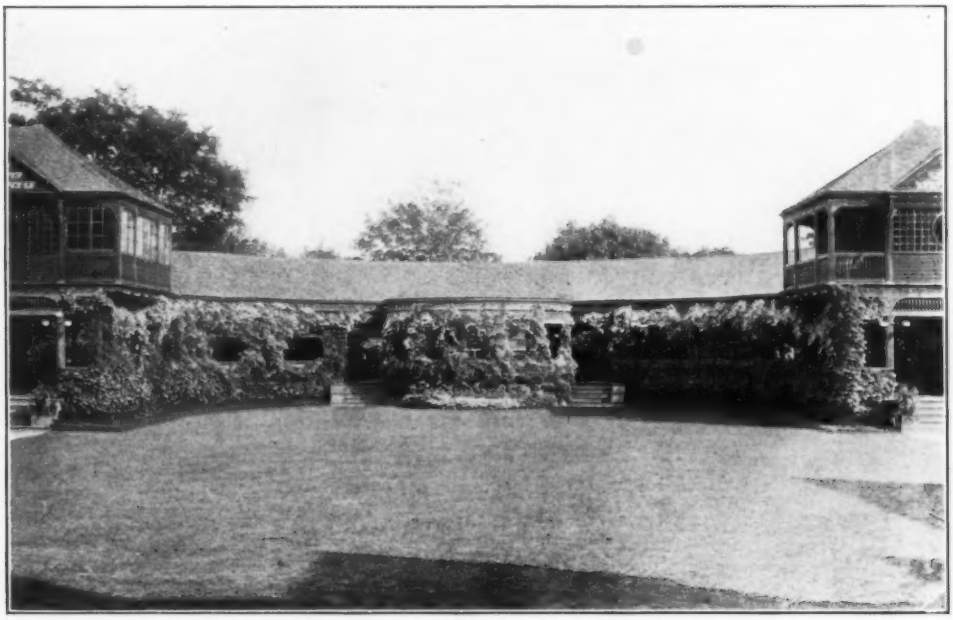
their work had necessarily been more or less experimental. Between 1880 and 1895 the conditions under which the art of architecture in this country was practiced had been changing continually; and the buildings which they had designed during the first half of their term of partnership differed considerably in cost and character from the buildings which they designed during the second half. Not only, however, was there a change taking place in the economic conditions underlying architectural practice, but the ideas which determined the forms used in American architecture were also undergoing modification. During the eighties no one tendency of design, no single choice of style had been adopted by any large number of architects. A firm beginning practice in that decade found no specific technical tradition, to which it could conform or from which it could revolt. The genius of Richardson had, indeed, provoked a "Romanesque Revival;" but it was only a spasm, which the imitators of Richardson soon discredited and which was less influential in New York than it was in Boston and Chicago. Under such conditions a new firm was obliged to feel its way; and it was not until the end of the first fifteen years of its practice that there became recognizable in the work of McKim, Meade & White a dominant tendency. At that time no one could tell whether this tendency would or would not continue to pervade their designs. It was only one among several other experiments which might either be superseded or else modified beyond recognition. Such, however, is no longer the case. The aspects and tendencies in their work, which were embryonic, have



THE NEWPORT CASINO.

Newport, R. I. (Photo by Alman & Co.)

reached a mature growth, and whatever there was which was hazy and uncertain in their point of view has become definite and consistent. They stand pre-eminently for the use of certain architectural forms and for a certain specific intellectual attitude towards the fundamental problems of American architecture; and if the younger American architects of the present day have a more tangible tradition either to accept, to modify or to reject, they owe it more than to any other single influence to Messrs. McKim, Mead & White. Their example and success have helped to establish the popularity of one group of architectural forms; and they could not at the present time start off upon a wholly new tack without an impossible self-stultification. The consequence is that while we may expect from their draughting-boards many new and interesting buildings—many even like the new Madison Square Presbyterian Church or the Woman's Athletic Club, which contain novelties in design or in the use of materials—it is not to be expected that they will do anything hereafter which will alter the general standing and significance of their work. What they stand for now they will stand for until the end; and it should be possible at the present time to make a more conclusive appraisal of their work and of their point of view than it was in 1895. We have essentially the same material before us for criticism as will the historian of American architecture in 1950 and while we cannot survey this material from so safe a distance as can the future historian, we can at least enable him the better to judge how the work of McKim, Mead & White in its large and general aspects appealed to their contemporaries.



THE HORSESHOE—NEWPORT CASINO.
Newport, R. I. (Photo by Alman & Co.)

And in the beginning we cannot select a more significant point of departure for such an appraisal than the plain fact that the work of McKim, Mead & White has obtained such a large measure of popular and professional success. It has pleased the people whom it was important and necessary to please. Their clients have been satis-



THE TIFFANY RESIDENCE.
Madison Avenue and 72d Street, New York.
(Photo by J. H. Symmons.)

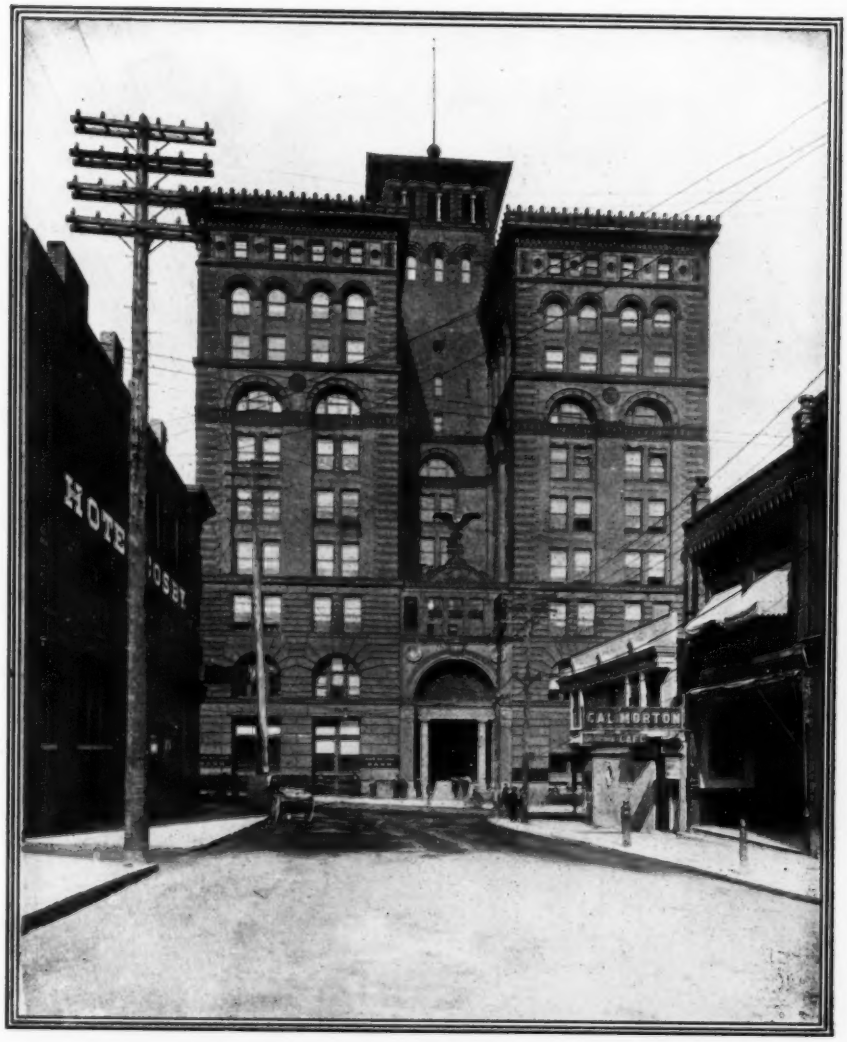
fied, as far as the race of clients can be satisfied. The public have admired. Their colleagues have approved. And this result has been obtained, not by carelessly accommodating their designs to the ideas and tastes of their clients or by capitulating to any vulgar prevailing standard, but by the persistent assertion of their own aesthetic point of view. They have been accused, for instance, of ignoring or evading the ideas of their clients more than they should, and of sacrificing the convenient internal arrangement of a building, in which a client would naturally be most keenly interested, to the effectiveness of its public appearance. How far this charge may or may not be justified, we shall not attempt to say; but at all events the frequent repetition of such a charge implies that their success has not been based merely on the spirit of accommodation. It has been earned by the positive quality possessed by their work. It has triumphed in spite of some reasons why it should not have triumphed, and it has triumphed also, in spite of an ever increasing number of professional competitors, who were trying to travel to the same goal along what appeared to be the same road. Their success has been merely the fortunate and deserved result, not the object at which they have consciously aimed; and in order to ascertain its cause we must look more closely into



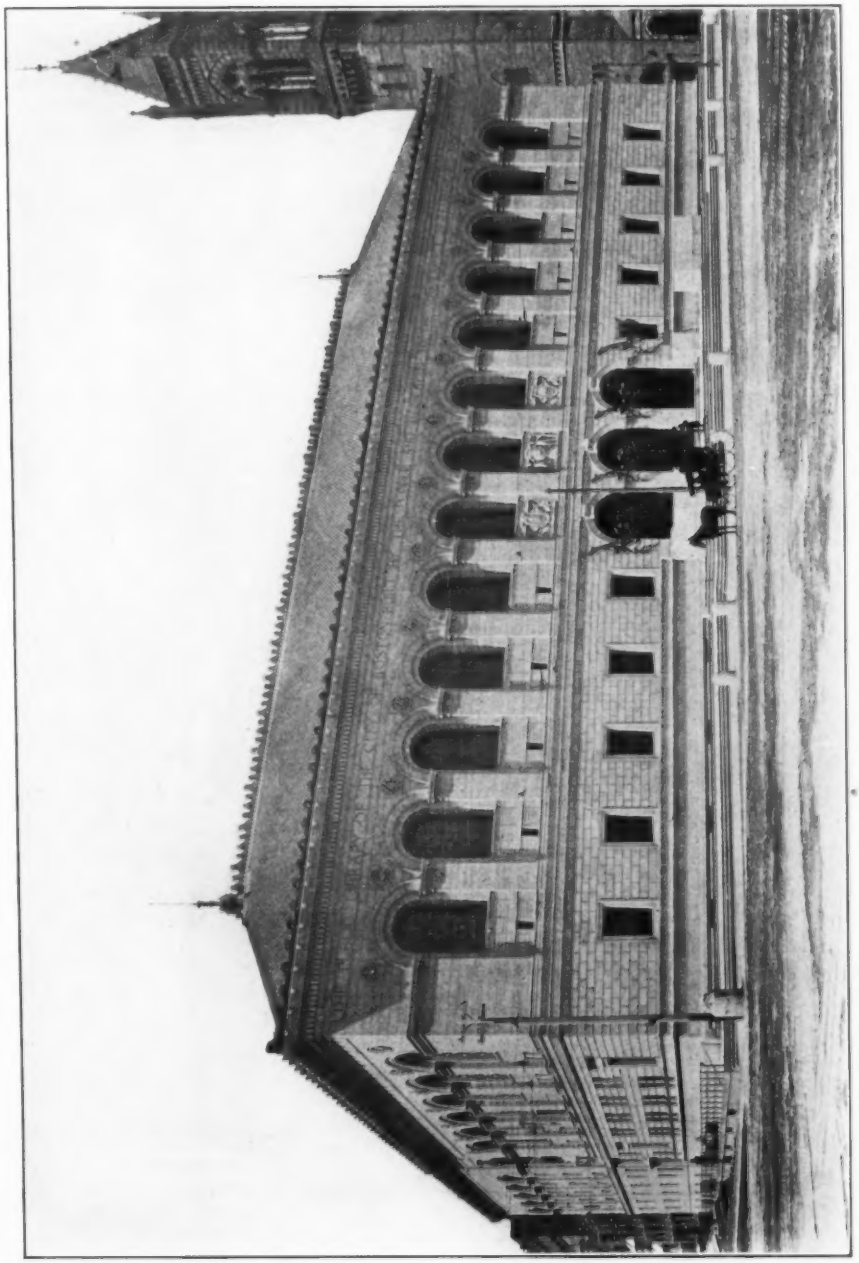
THE VILLARD HOUSES.
Madison Avenue, 50th and 51st Streets, New York.
(Photo by J. H. Symmons.)

the nature of their work and into the conditions which it was obliged to satisfy.

Can it not be proclaimed at the outset that McKim, Mead & White have been the leaders in the contemporary American architectural movement, because their aesthetic point of view was so intelligently and so wholesomely representative? Before their influence became important, there had been much brilliant and conscientious individual achievement in American architecture; but its authors had not obtained much more than a personal success. These brilliant or conscientious individual performers had not succeeded in making their influence very widely pervasive, or in provoking intelligent and fruitful imitation. McKim, Mead & White, on the other hand, have succeeded in making their influence widely pervasive and in provoking imitation which has been both intelligent and edifying. In them the modern American architectural movement first began to find itself, and to become conscious that one group of architectural forms and one species of architectural expression promised to be more fertile than another. No doubt, during the period of their successful practice there have been many other architects at work who have escaped the range of their influence, and whose methods of design have remained essentially the



THE NEW YORK LIFE INSURANCE COMPANY'S BUILDING.
Kansas City, Mo.

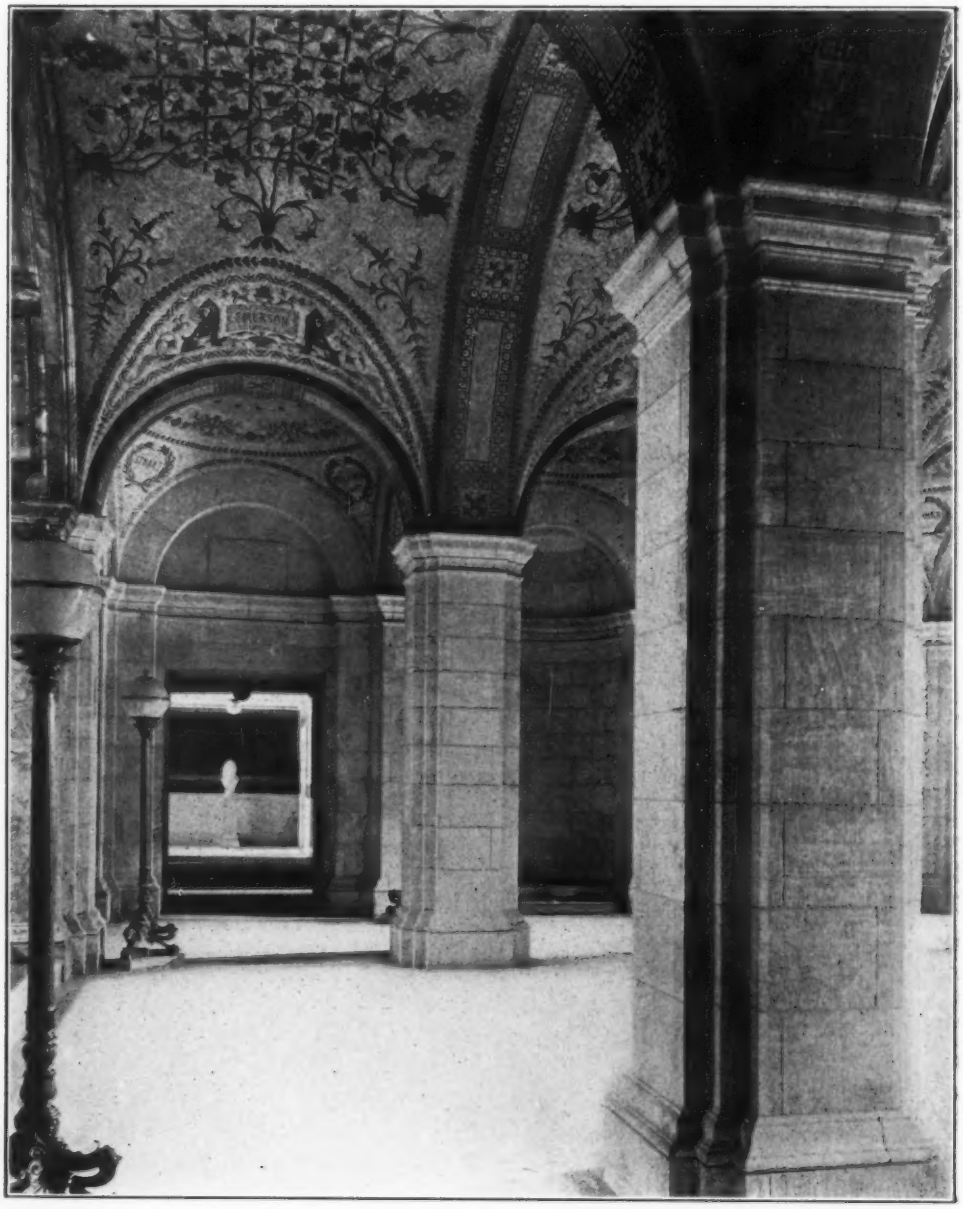


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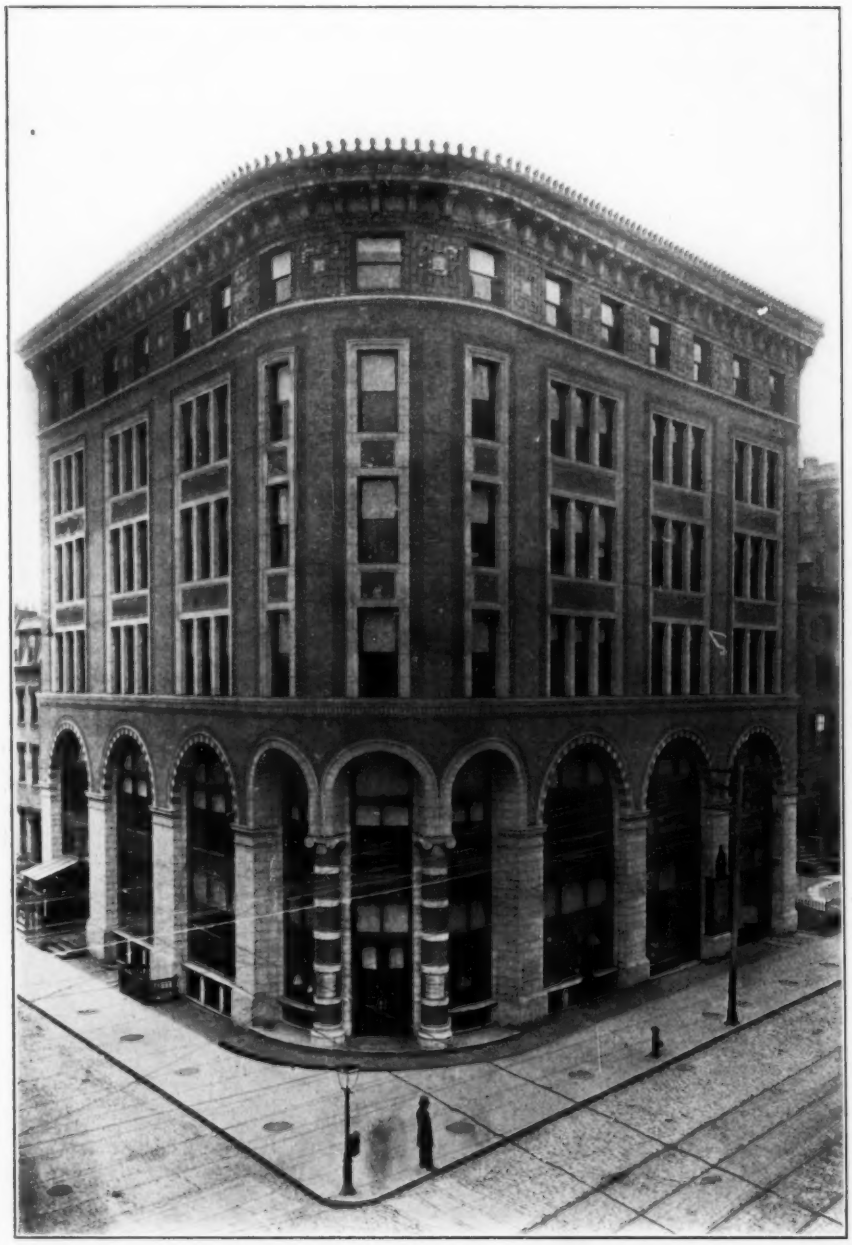
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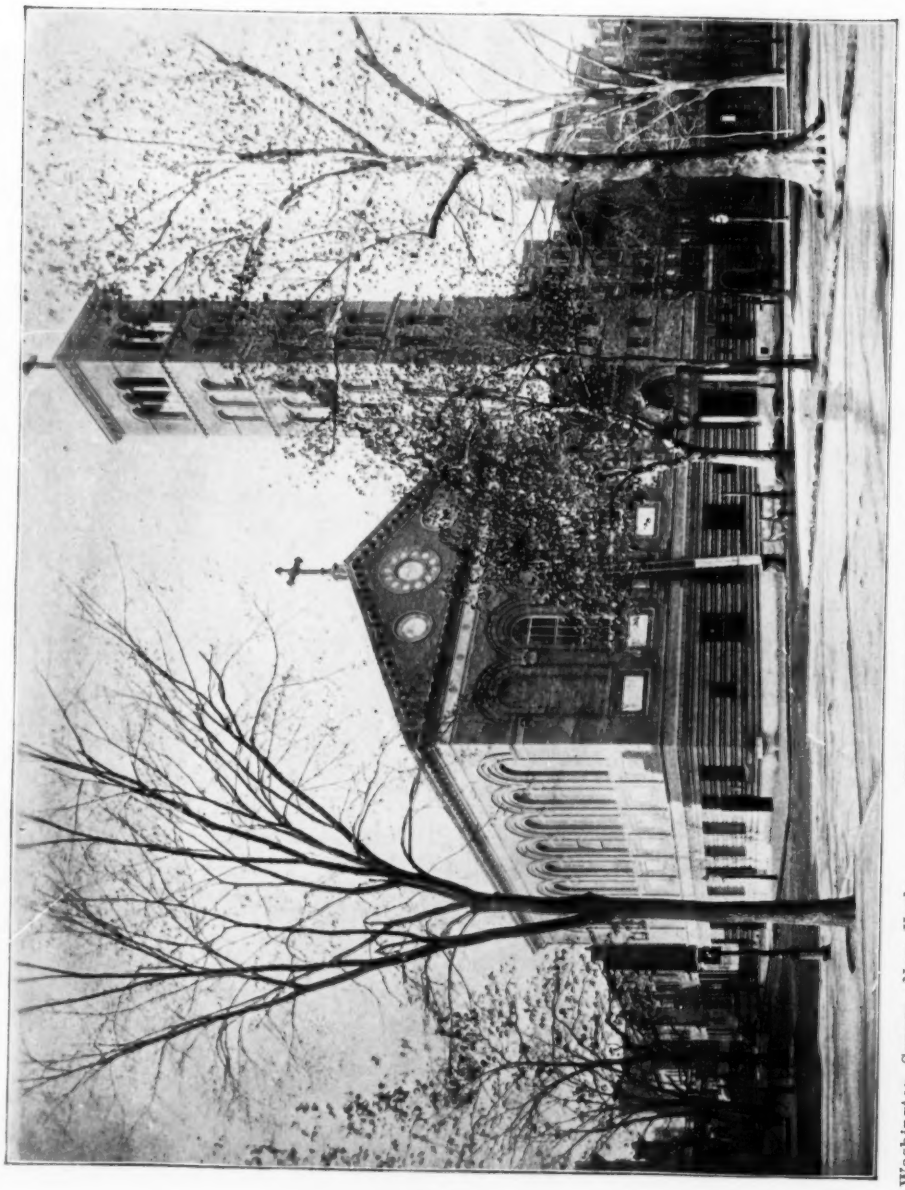


BUILDING ERECTED FOR THE GOELET ESTATE.
Broadway and 20th Street, New York.



THE MADISON SQUARE GARDEN.

Madison Avenue, 26th Street, Fourth Avenue and 27th Street, New York.

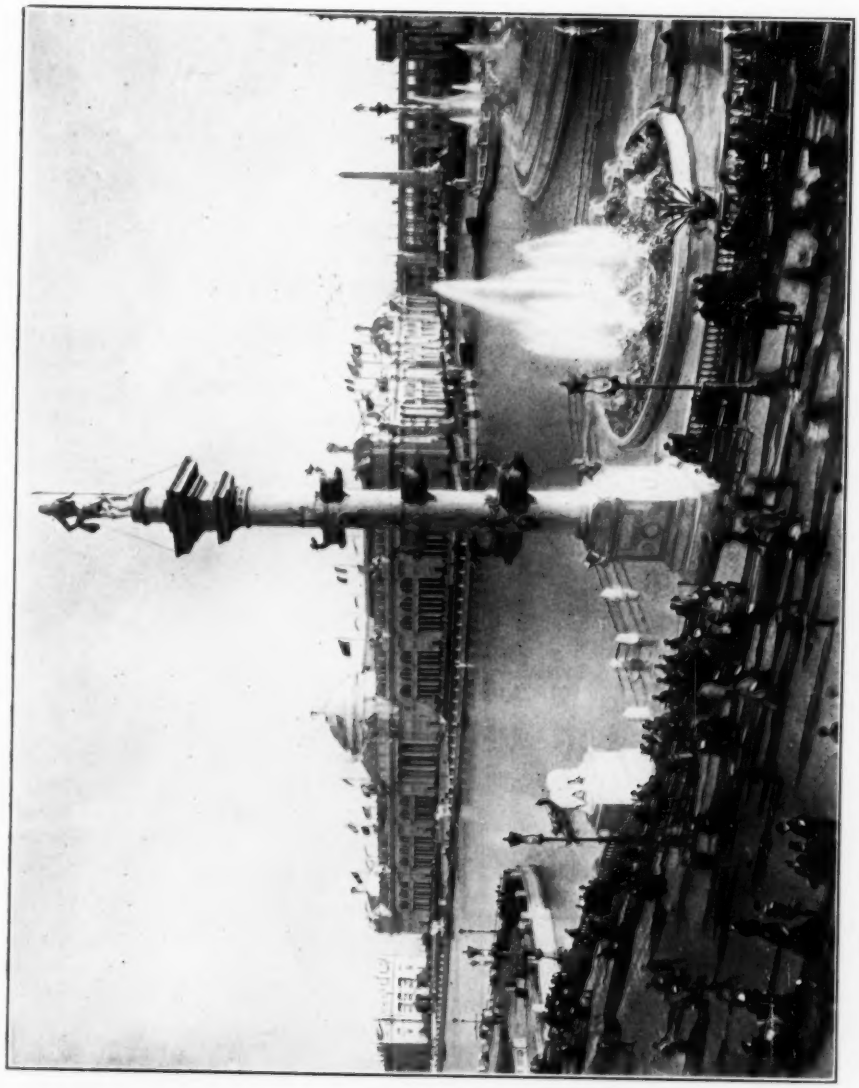


THE JUDSON MEMORIAL CHURCH.
Washington Square, New York.



THE E. D. MORGAN HOUSE.

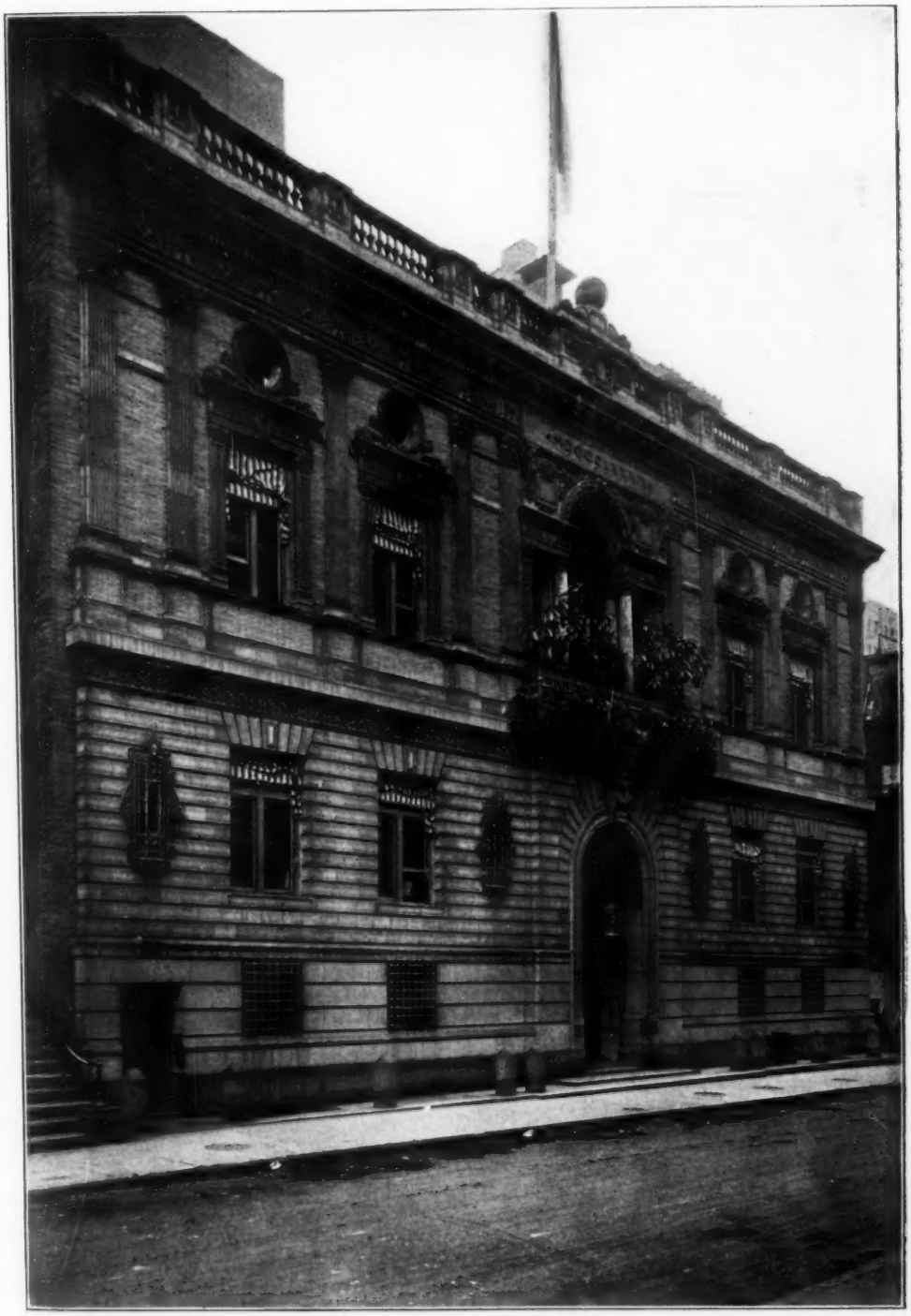
Brenton's Reef, Newport, R. I.



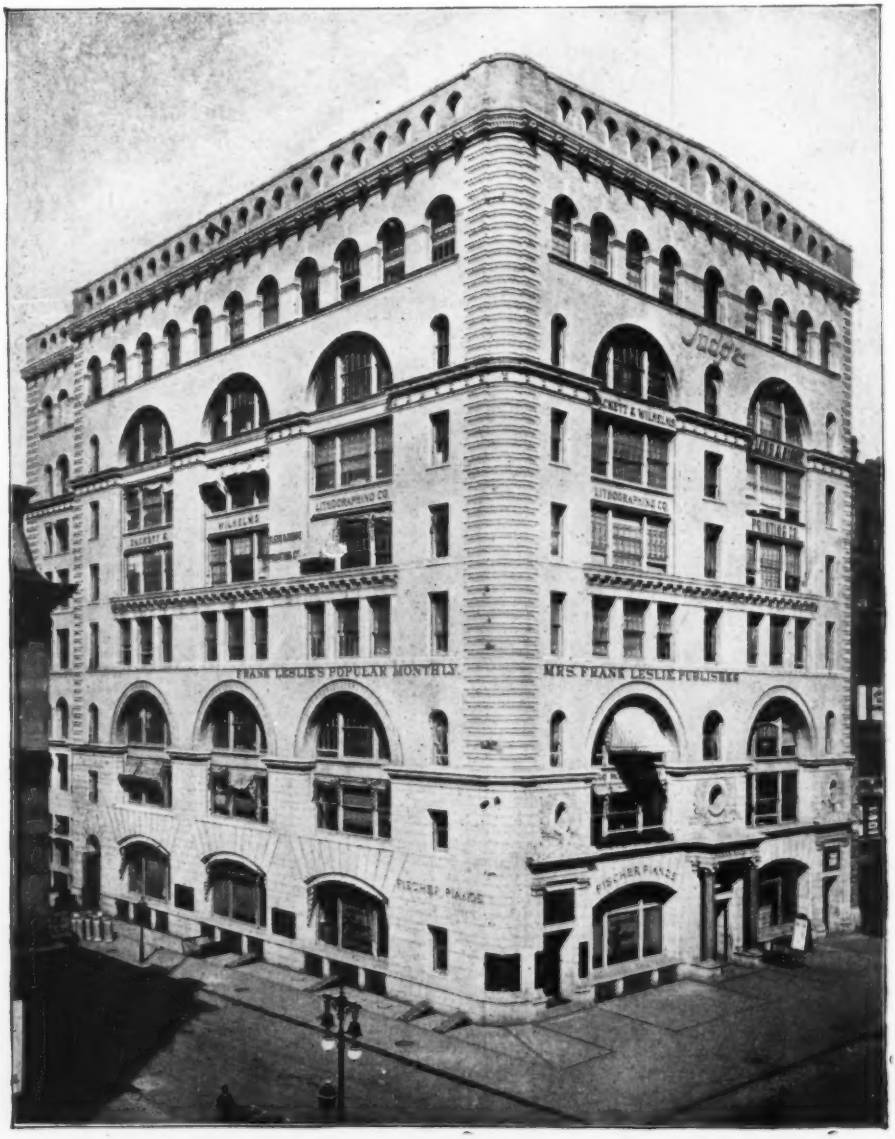
Chicago, Ill. THE WORLD'S COLUMBIAN EXPOSITION—THE AGRICULTURAL BUILDING.



Chicago, Ill. THE WORLD'S COLUMBIAN EXPOSITION—NEW YORK STATE BUILDING.

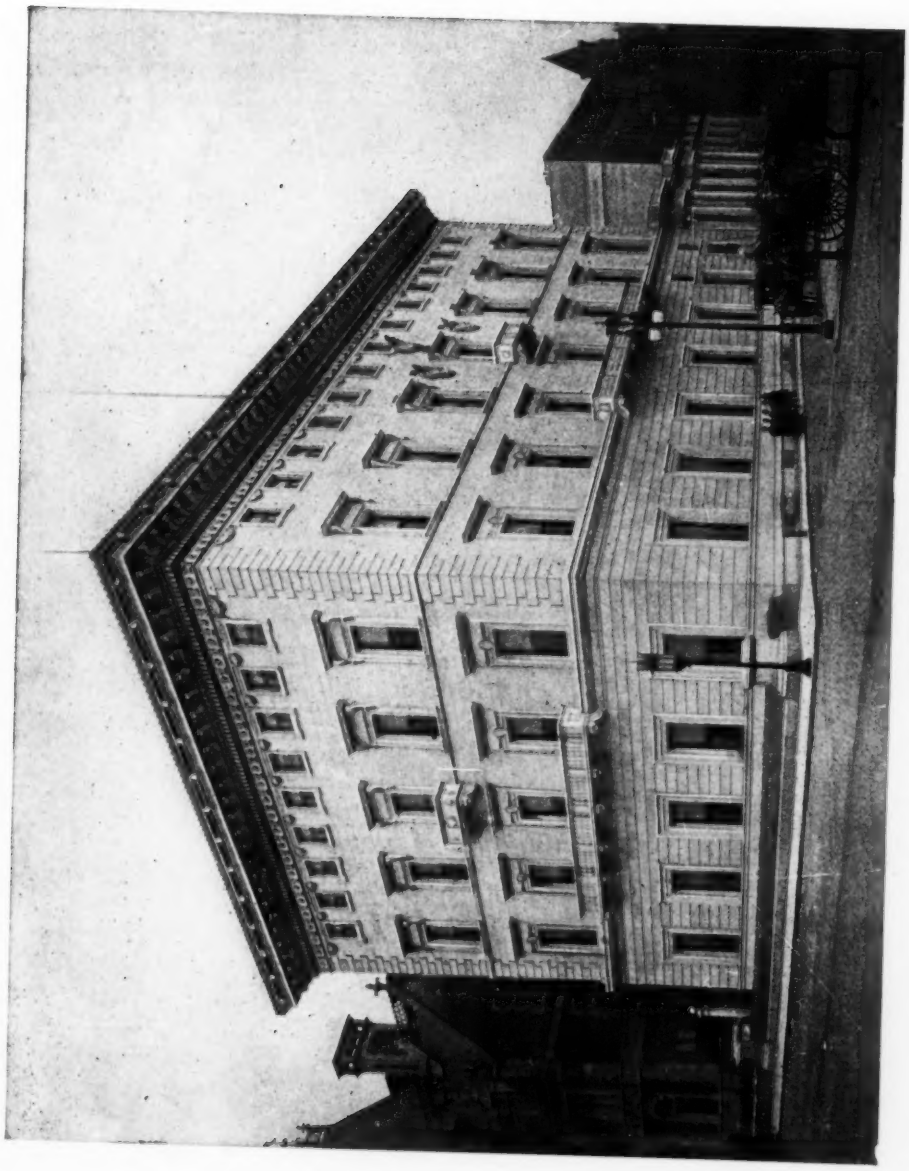


THE CENTURY ASSOCIATION BUILDING.
7 West 43d Street, New York. (Photo by Aug. Patzig.)



THE JUDGE BUILDING.

Fifth Avenue and 16th Street, New York.



THE METROPOLITAN CLUB.
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same as they would have been, even if the firm of McKim, Mead & White had never been formed. But the fact remains that the work of McKim, Mead & White is representative, pervasive and formative, while the work of these other architects either has not been so at all, or has been so to a much smaller extent. They have made the rule; the others have constituted the exceptions. They have established a tradition; the others have not done much more than to make a name. They have a loyal following among the younger architects all over the country—men who are content generally to follow in their foot-steps; the others can count their adherents on the fingers of one hand. They have introduced a definite tendency and principle into American architecture, not by preaching, but by the force of a compelling example; and its history during the next two generations will be a tale of the way in which that tendency and principle is accepted, transformed and perhaps in the end superseded.

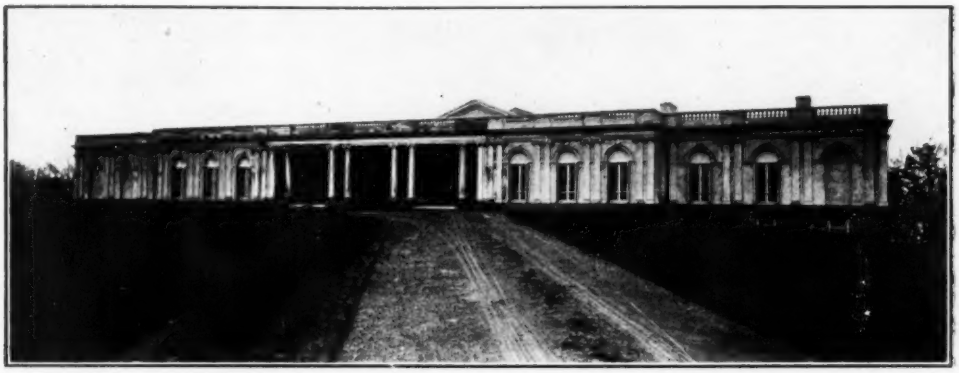
The work of McKim, Mead & White has been representative and formative, partly because of certain negative qualities it possesses, and partly because of certain correlative positive qualities. In the world of art and letters there are powerful personalities, whose work may be stimulating to many generations of subsequent admirers without at the same time ever provoking any fruitful imitation. Their plays or their

paintings are so individual that they are at the same time fortunately or unfortunately inimitable. The unique poetic genius of Shakespeare, for instance, has provoked many attempts at imitation on the part of subsequent English and even continental playwriters, but these attempts have never had any success. Profound as have been the effect of Shakespeare's plays upon the culture of the English speaking peoples, they have overshadowed rather than informed the later English drama. Products as they were of a powerful and humorous individual genius, they were not based upon any conscious technical tradition which was capable of transmission. On the other hand, the classic French drama of Corneille, and particularly of Racine, although itself a less valuable contribution to general literature, was based upon communicable tradition, and has served to inform and to build up the national dramatic literature of France. It is not difficult to apply this analogy to the facts of modern American architecture. A powerful personality like that of Richardson, which found its best expression in certain rugged Romanesque architectural forms, made little or no permanent impression upon the course of American architectural development, while McKim, Mead & White, whose work was less individual, but whose spirit has been more supple and communicable, have had a widespread formative influence.



THE RESIDENCE OF JOHN F. ANDREW, ESQ.
Commonwealth Avenue, Boston, Mass.

In premising, however, that the work of McKim, Mead & White has not been highly individual, we must guard against a possible misunderstand-



THE STABLES, TENNIS COURT AND POOL AT "FERNCLIFFE," MR. J. J. ASTOR'S ESTATE. Rhinebeck, N. Y.

ing. Its comparative lack of individuality is not equivalent either to the lack of distinction or to the lack, within limits, of originality. McKim, Mead & White have undoubtedly stamped a lively positive character on their buildings; and in certain ways they certainly have been innovators. But it remains none the less true that the members of the firm have not attempted to impose special and arbitary personal preferences upon American architectural practice. Their individualities have been subordinated to a persistent attempt to utilize in American architecture a new and more intelligent use of the forms of the Rennaissance, while at the same time establishing a higher technical standard; and there is something about the forms of the Rennaissance which demands impersonal expression. A Gothic or Romanesque revival affords an opportunity for the vigorous expression of personal peculiarities; but the forms of the Renaissance must be infused with something of the classic spirit and a modern version of the classic spirit must be in some measure impersonal.

No one who knows certain members of the firm of McKim, Mead & White will attribute the comparative lack of individuality in their work unto any deficiency on their part in personal vigor and initiative. On the contrary much of the prestige of the firm and much of its success in obtaining its present influence must be ascribed largely to sheer personal influence and power. They have helped to raise the standard of professional practice in this country by insisting that the architect is very much more than a technical agency for the carrying out of a client's ideas—by insisting, that is, on having his own way when he believes the idea of a client to be wrong. It is all the more remarkable, consequently, that the vigor of personal self-assertion in one direction should be combined with personal self-subordination in another; and it becomes peculiarly appropriate that these three architects make their public appearance under the impersonal vagueness of a corporate name. Inasmuch as during their twenty-six years of professional association, they must have been confronted with radical differences of opinion and preference, it is highly creditable to them that they should none the less have held firmly together and that the fruits of their cooperation should exhibit so much consistency. The essential unity of the trio has rightly been called the most complete example of association in the history of professional practice. Doubtless other partnerships among American architects have lasted for as many years; but in these other cases the result was in general either the domination of one personality or else, on the whole, a much less highly colored achievement. The firm name of McKim, Mead & White,

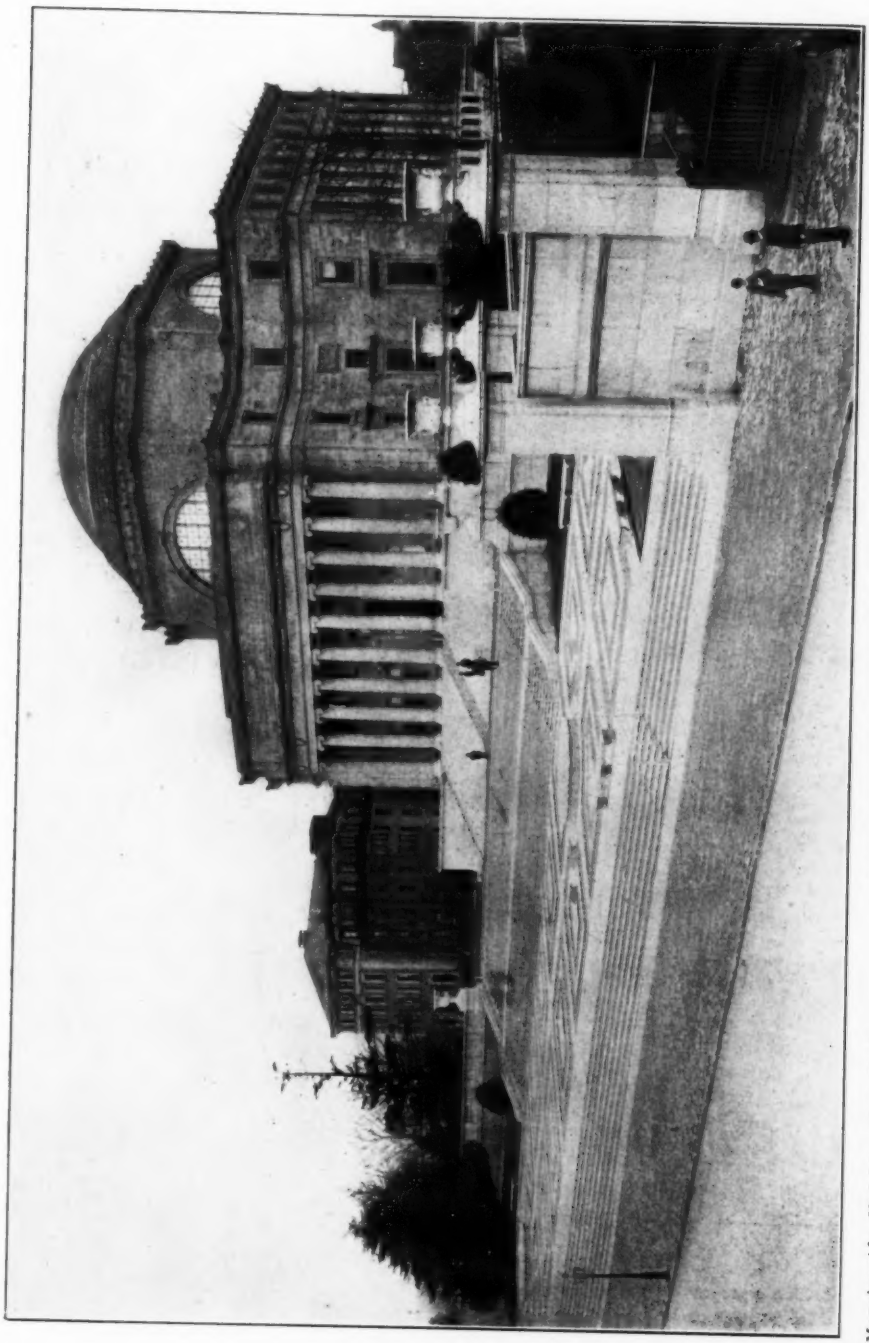
on the other hand, stands neither for a colorless achievement nor for a single personality. All three of them have contributed to the prestige and success of the firm; and the special contribution of each member is in a large way not to be distinguished from that of his partners. No doubt one who has followed their work carefully can pick certain buildings as in general the work of Charles McKim, and certain other buildings as in general the work of Stanford White or William Mead. Nevertheless, such special attributions do not affect the fact that the work of the firm has from the beginning possessed genuine consistency, and that its three members stand together for a single achievement whose influence upon the architectural public of this country has been of one kind and along one line. The only qualification which should be made is that consistent as the work and the influence of the firm has been, it cannot properly be called individual. It is the consistency of a purpose and a point of view, almost of a style, but not of a personality.

It should be added that this consistency of purpose and point of view has been realized, not only through the self-subordination of the individual members of the firm, but in the work which they have succeeded in making their assistants achieve. Every one knows that in an office which turns out as many buildings as does that of McKim, Mead & White, a great deal of responsibility in the carrying out of designs must be entrusted to the leading draughtsmen, and consequently much of the ability of the firm to endow its designs with a high standard of excellence and a consistent character must depend upon the extent to which these assistants can be imbued with the proper spirit and point of view. The contribution which the members of the firm make to the different designs will vary according to the importance of the building, but, on the whole, their share of the work must be that of initiation, supervision and criticism, and unless their subordinates are able to make really useful contributions to the complete working out of an idea certain parts of the firm's work are bound to become colorless, thin and merely correct. But one of the distinctive characteristics of the firm of McKim, Mead & White has been their ability to infuse their own spirit and ideas into their subordinates, and the consequence has been not only an uncommon consistency of achievement but the education



COLUMBIA UNIVERSITY—BIRD'S-EYE VIEW.

Morningside Heights, New York.



Morningside Heights, New York. COLUMBIA UNIVERSITY—THE LIBRARY.



THE HARVARD CLUB, 44TH STREET ELEVATION.
West 44th and 45th Streets, New York.



THE HARVARD CLUB—45TH STREET ELEVATION.
West 44th and 45th Streets, New York.

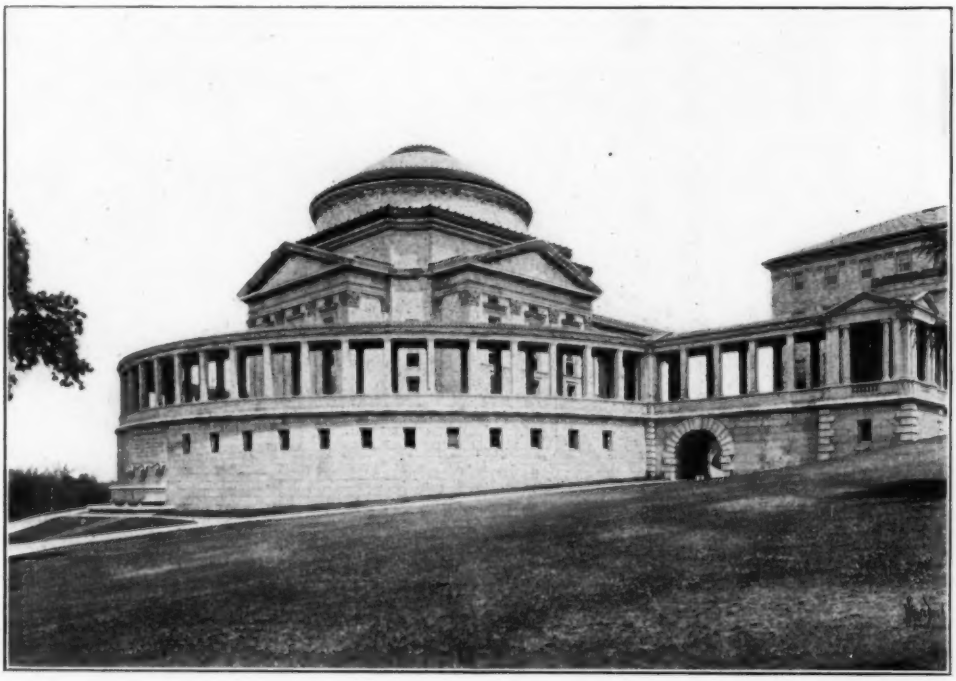
in their office of a very large number of competent designers. Their office has been a veritable *atelier*, and very much the most influential one of the present generation. We could mention a dozen of the most prominent and best of the younger architects now practicing on their own account who have received their training and formed their ideas in the office of McKim, Mead & White, and no better illustration could be desired of the fecundity of the personal influence of the members of the firm. Their point of view has proved to be most formative and communicable in its effect upon the men who have learned to know it best, and it is through the graduates from their office, as well as through the force of the work itself, that their influence has become so pervasive.



THE LIBRARY OF THE UNIVERSITY OF THE CITY OF NEW YORK.
University Heights, New York.

It should be clearly understood and loudly proclaimed that the less American architects worship at the altar of Individuality, the better it will be for American architecture. Architecture is essentially a social art, in which the best results can only be obtained by co-operation, and in order to make effective co-operation possible, an individual architect must not indulge too much in arbitrary personal preferences. He is not in a position to make his own likes and dislikes as sacred as can a painter or writer, because he thereby condemns his own work to partial sterility. Unless he has behind him some tradition or style with a logic, a discipline, and a communicable force of its own, and unless this tradition of good form is adapted to the temper of his time, his work will never amount in the eyes of his countrymen to more than an architectural curiosity. He needs to be carried on a wave of architectural impulse more powerful and inclusive than any little current which can originate within himself, and it is consequently far better for him to accept a prevailing convention of design, which has some merit and promise, and to mould it as well as he can into his service than to seek some vehicle of expression, which is more original but less familiar and communicable.

The transition from a low to a higher stage of architectural development is never the result of a revolution. It must be brought about by the slow accretion of small improvements, and the part that any one man can play in the process is never the part of a "star" performer. The best work that can be achieved by an architect who is confronted by conditions which partially sterilize his own power of achievement is to make sure that his successors have as a consequence of his interference a fairer opportunity; and if they, in their turn, make good use of this better opportunity, a judicious historian will grant him credit not only for the good that resides in his own work, but also for an effectual contribution to the work of his successors.



THE HALL OF FAME AND THE LIBRARY—UNIVERSITY OF THE CITY OF NEW YORK.
University Heights, New York.

When McKim, Mead & White began to practice in 1880, American architecture was suffering from several different complaints. There was in the first place almost a complete absence of any generally accepted convention in the use of architectural forms; there was, on the whole, a very low standard of technical execution; and there was a disheartening lack of any interest in architecture even on the part of educated and wealthy people. During the twenty-six years which have since elapsed, a marked improvement has taken place in all these respects, and for this improvement Messrs. McKim, Mead & White are entitled to a large share of credit. Their work was precisely adapted to effecting, under current conditions, a maximum amount of good. It soon came to possess a definite tendency which was of a kind to attract and to hold popular attention, and it was distinguished by a high level of technical excellence, which both stimulated competition, inspired emulation and educated the public which it attracted. Its effect upon public taste has been unmis-

takable and important. Where others who had similar opportunities failed, McKim, Mead & White succeeded, in Leigh Hunt's phrase, "in insidiously optimizing" American architecture and American architectural taste, and it is this intimate and edifying relation between their work and the general condition of architecture in this country which makes it so completely and so beneficially representative.



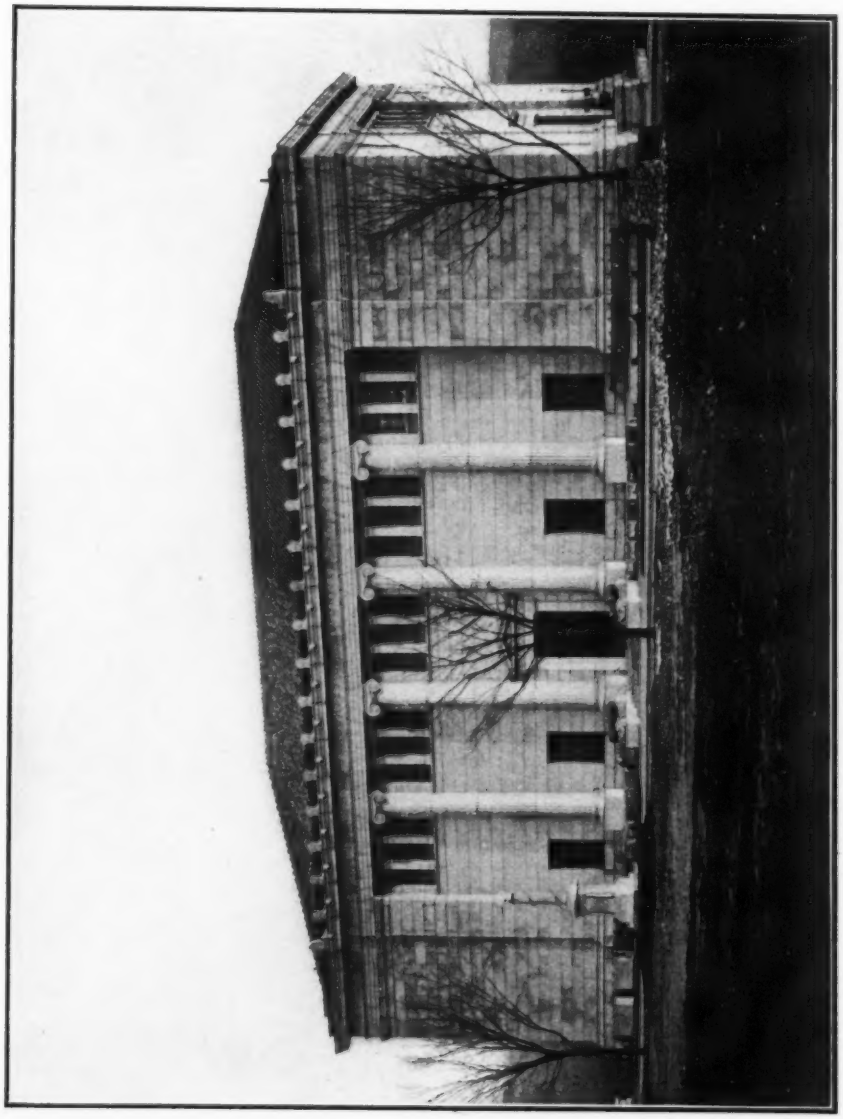
THE HALL OF LANGUAGES—UNIVERSITY OF THE CITY OF NEW YORK.
University Heights, New York.

It goes almost without saying that a body of architectural work which was so representative in character as well as so ameliorating in its result, must have certain grave limitations. Under the conditions which have prevailed during the last quarter of a century in this country, an architect could not be scrupulously logical and realistic in his methods of design and at the same time achieve any large degree of popular success. Whether he knew it or not, he must either sacrifice a rigorous integrity of design to the popular effectiveness of his work, or he must sacrifice the popular effectiveness of his work to a rigorous integrity of design. Such was the choice which an architect consciously or unconsciously was obliged to make, and it seems to us that architects like McKim, Mead & White chose what was at the time the better part. Under prevailing conditions it was more important that an architect should make an impression by establishing a series of ameliorating architectural precedents than that he should afford an example of neglected integrity of design. The best that can be said for the work of McKim, Mead & White (and it is very high praise) is that it is as good as it could be, consistent with making a great impression; but there

can be no doubt that much was sacrificed in order to make the necessary impression. Not only was any intimate relation between the structure and form of a building sacrificed, but also any fruitful relation between function and form. Architecture became almost entirely a matter of making those parts of a building which were exposed look pleasing and interesting. Whatever else a building was to be or to do, it must first of all make a big, brave show. It must appear on the highway of American life, and compel recognition and admiration. American architecture could be rescued from indifference only by persistent and effectual self-advertisement, and to this task everything must be sacrificed, except the formal propriety of the result.

In defending the foregoing conception of the best work which an American architect can perform under contemporary conditions, it is not necessary to be apologetic. Of course, it leaves room for improvement, but so does every stage in the national development of an art except the stage of consummate achievement. In an art like architecture, which is so completely circumscribed by stubborn economic, social and intellectual conditions, the possible and effective improvement at any one time is confined to certain narrow limits; and no matter how disinterested, competent and aspiring contemporary architects may be, they cannot overstep those limits. It is the great distinction of McKim, Mead & White that they realized more clearly than any one else just what these limits were, and along what lines they must press in order to do their best work. It is open to any sceptic to object that if they had tried they could have done better, but such an objection cannot remain anything more than an assertion. On the other hand, we *know* that the conditions were wholly bad except in the mere volume of available opportunities for building; we *know* that McKim, Mead & White were conscientious, well-trained and gifted designers who tried, and made all their subordinates try, to do the best work they could. And we *know* that other architects whose work was shaped by different ideas have failed to accomplish results, which have combined on the whole so much merit with so much influence. Is it not a fair inference that the achievement of McKim, Mead & White has been just about as good as it could be?

Objection has been taken to their work, because in designing their buildings they have attached more importance to the use of a certain group of historical architectural forms than they have to the realistic development of a design out of the special conditions which a particular building ought to satisfy. But here again may we not rather discover an illustration of their good sense? Was there any other or better way to provoke on behalf of their buildings the interest of an indifferent public, and perhaps of an ignorant client, than to make them first of all reminiscent of memorable examples of European architecture? To the enormous majority even of well-educated Americans good architecture means merely the architecture with which they have been more or less familiarized by their European travels; and a building erected in this country, no matter how well designed it might be, which failed somewhat explicitly to suggest these familiar forms, would also fail at the present time to awaken any popular response. This has been a condition which American architects have been obliged to face ever since Americans have been much given to European travel. As often as not they become attached while abroad to particular buildings, which they insist upon having reproduced when they return to this country and wish to build a house of their own; but in any event, their idea of architecture is the reproduction in this country of certain architectural forms which have received a European historical sanction. American buildings, when they are erected to please people possessed by such ideas and memories, must necessarily be reminiscent and imitative in character, and no matter how much an architect may wish to make the forms of his building spring



West Point, New York. THE CULLUM MEMORIAL.

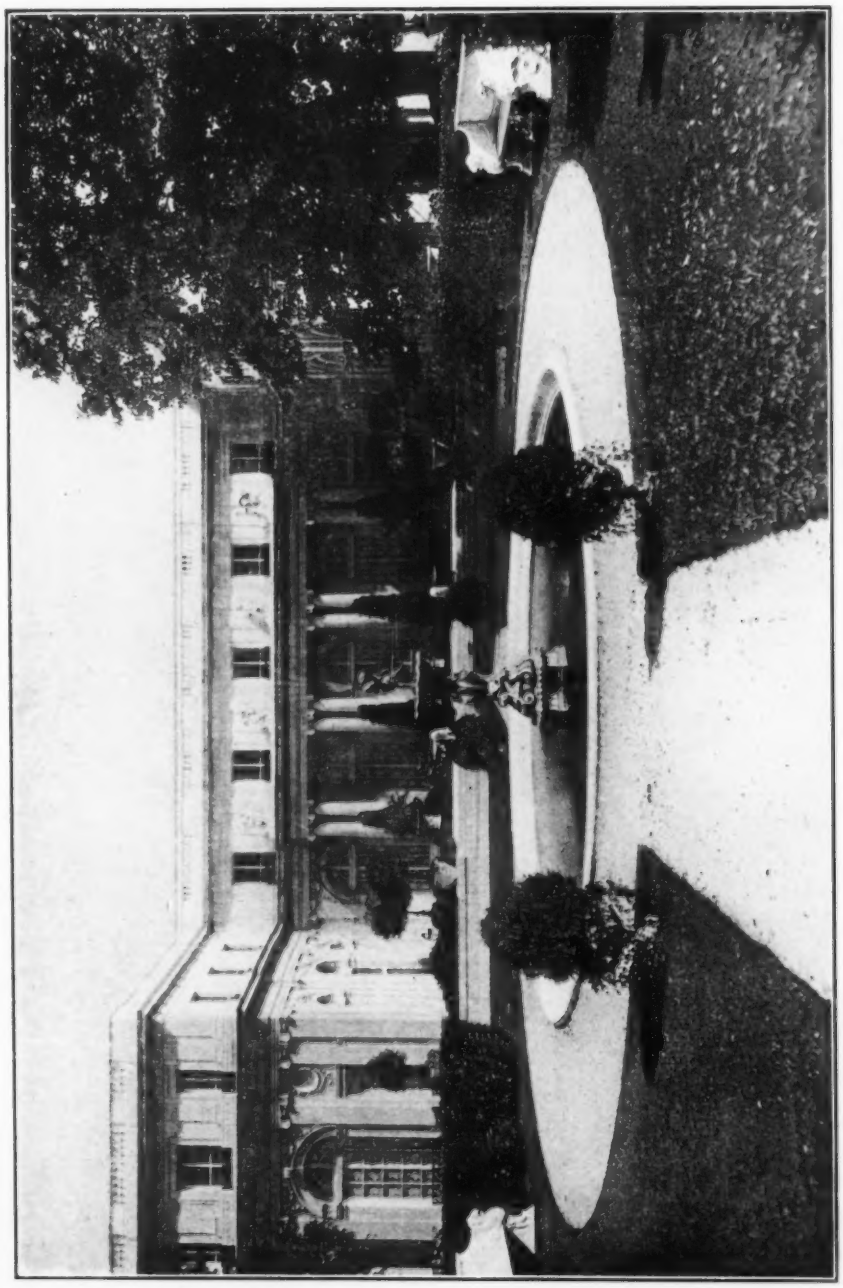
from the special conditions which it ought to satisfy, he cannot escape this necessity of surrounding his buildings with an historical atmosphere and suggestion. The necessity is more easily evaded in business buildings than it is in residences and in public edifices, but even then a certain penalty of neglect attaches to its evasion. Architecture means primarily, even to the American of education, not integrity of design, effectiveness of mass, beauty of proportion, or propriety of detail; it means buildings overlaid with the glamor of historical associations.

McKim, Mead & White have not tried to evade this condition. They have tried to turn it to the best possible account; they have even tried to justify it. Many of their most successful and imposing buildings are frankly derived from specific French or Italian structures; and in adapting these models to American uses they have not sought to deny or obscure their origin. They have selected in certain instances particular European buildings as their models, because these buildings produced the sort of an effect for which they were seeking. When, for instance, they were asked to design a jewelry store on Fifth Avenue for the Tiffany Company, they adapted an Italian palace, because they wanted and their client wanted the building to be sumptuous and imposing, rather than businesslike and severe; and the



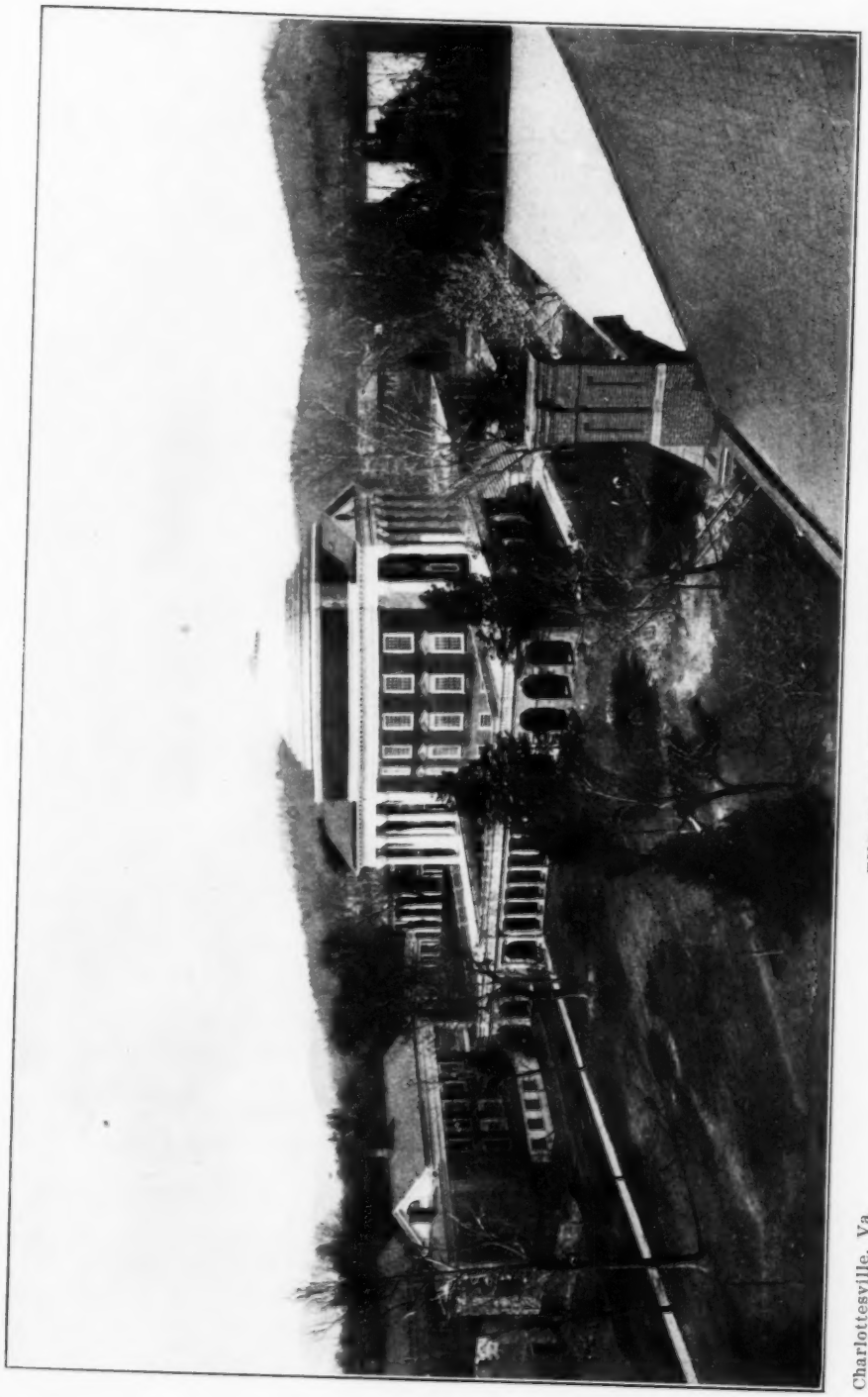
THE CORNELL MEDICAL SCHOOL.

First Avenue and 28th Street, New York. (Photo by J. H. Symmons.)



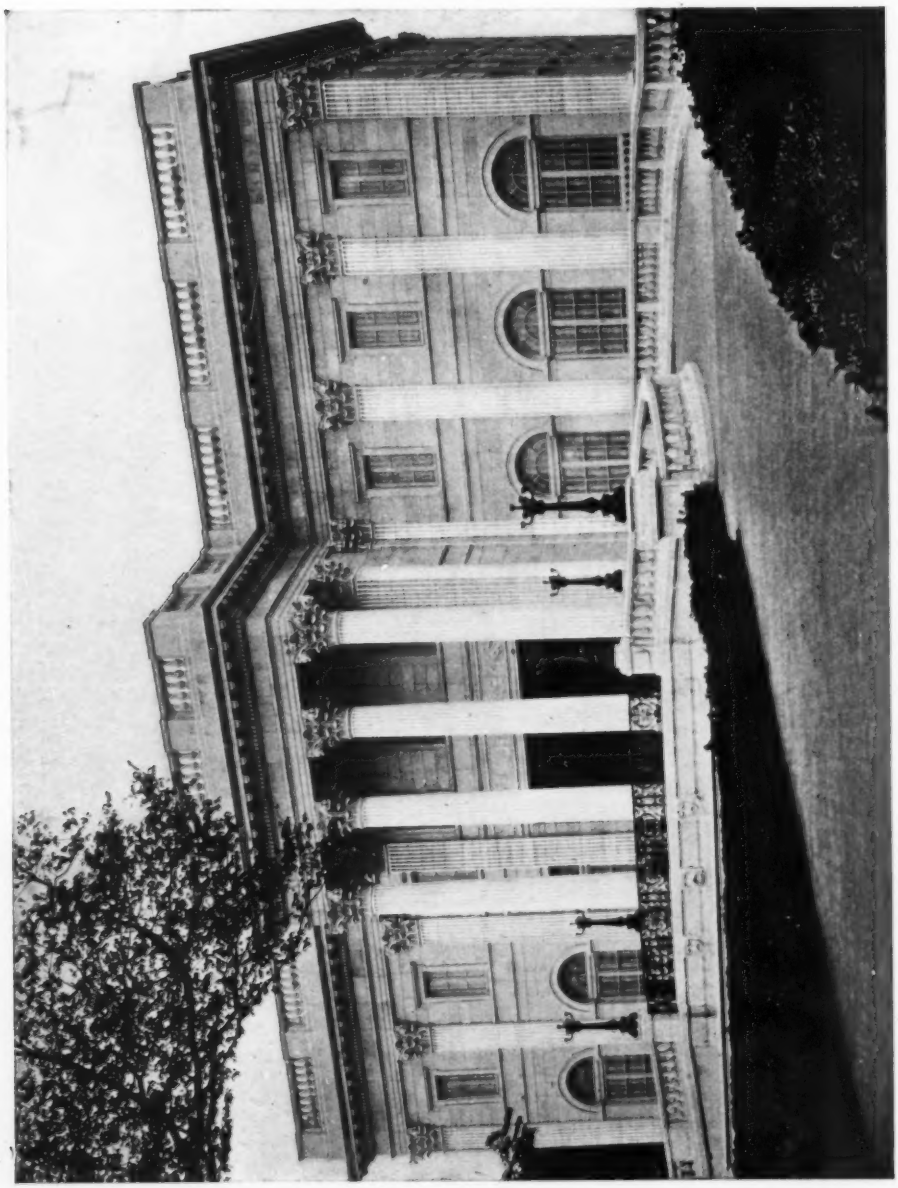
MRS. HERMAN OELRICHS' HOUSE.

Newport, R. I.



THE UNIVERSITY OF VIRGINIA.

Charlottesville, Va.



MR. F. W. VANDERBILT'S HOUSE.

Hyde Park, N. Y.

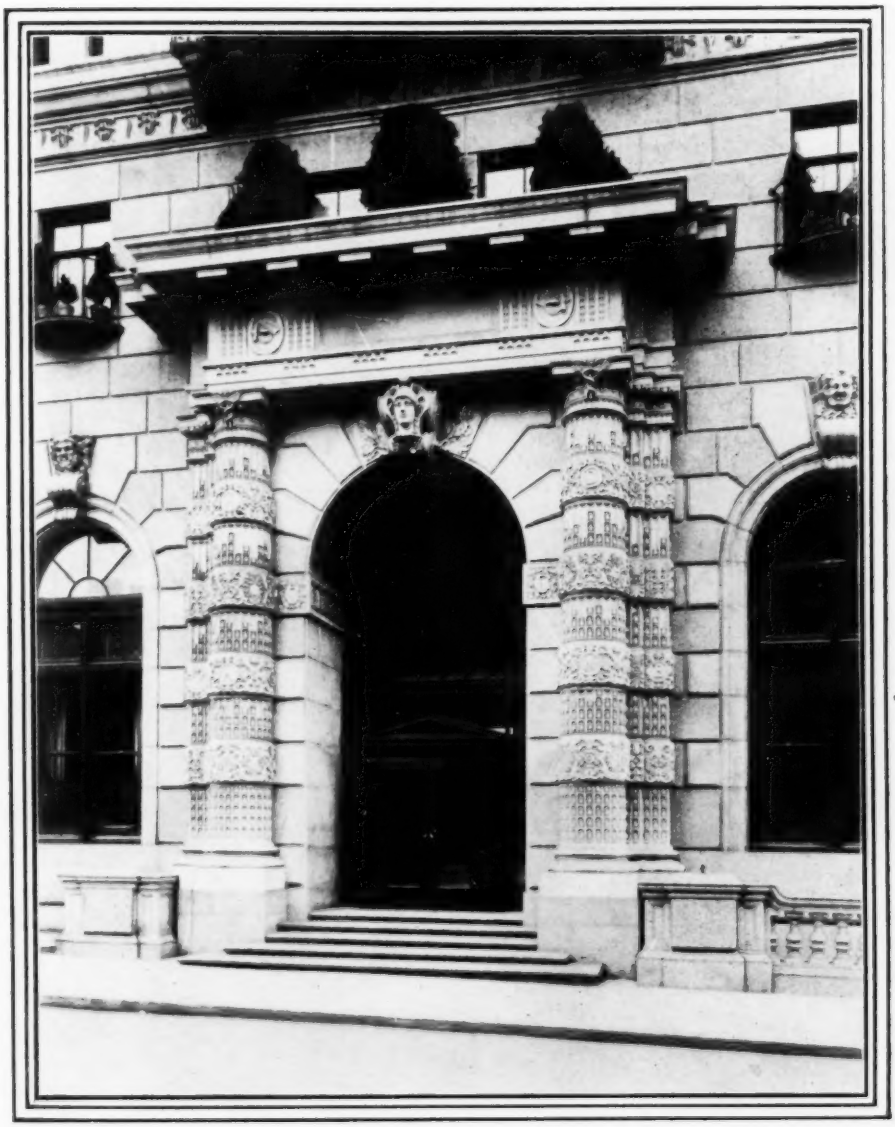


LOUIS SHERRY'S.

Fifth Avenue and 44th Street, New York.



THE UNIVERSITY CLUB.
Fifth Avenue and 54th Street, New York.
(Photo by J. H. Symmons.)

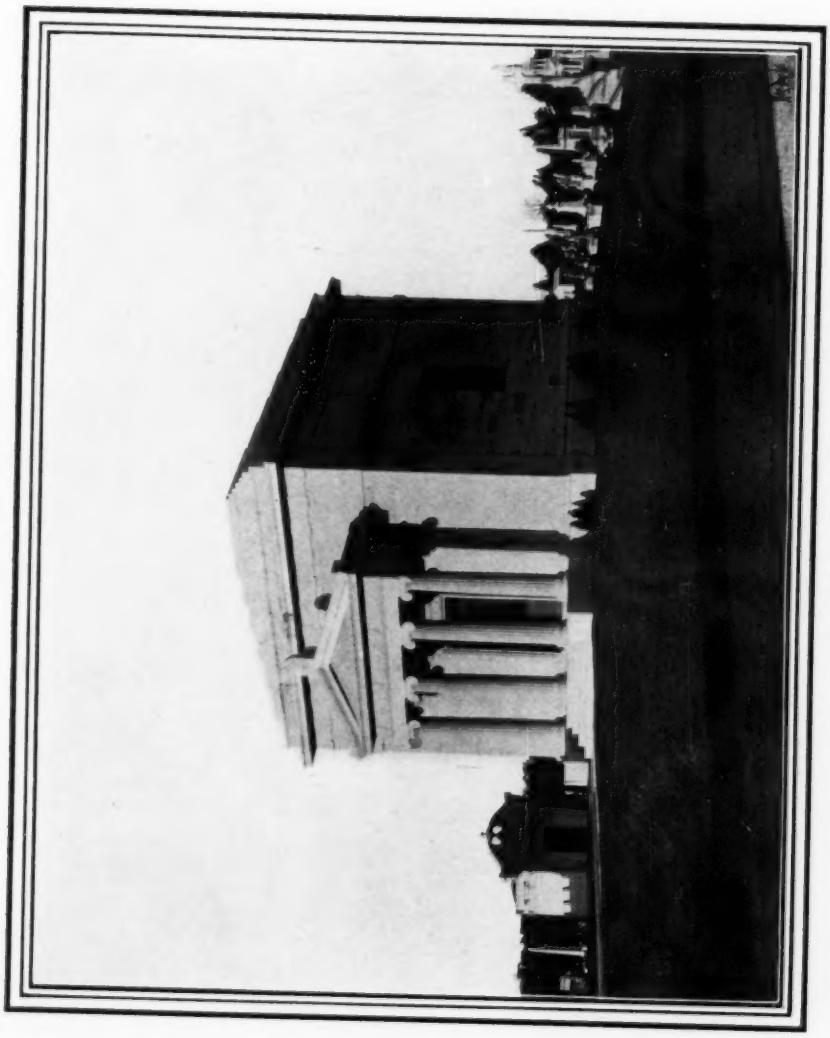


THE ENTRANCE TO THE UNIVERSITY CLUB.

Fifth Avenue and 54th Street, New York.



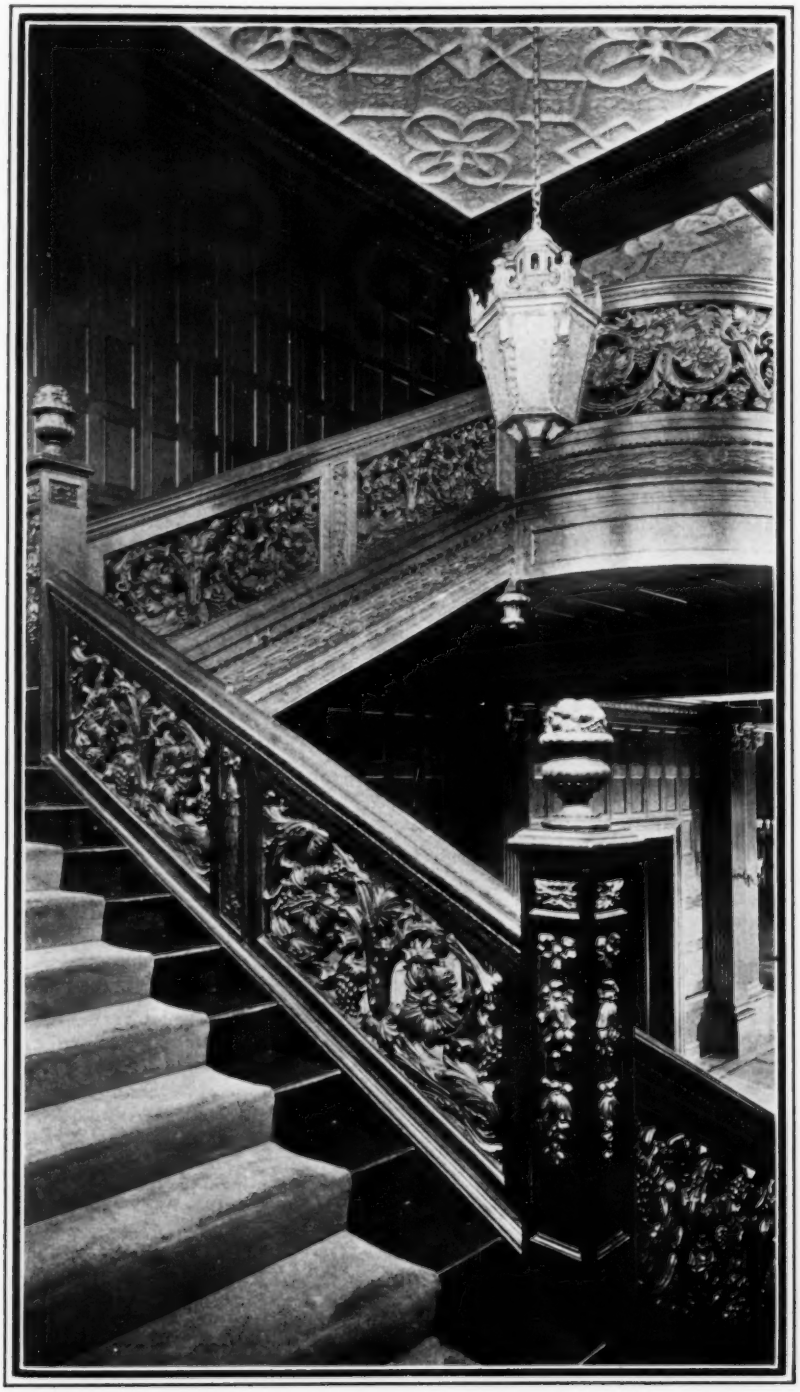
THE DINING ROOM OF THE UNIVERSITY CLUB.
Fifth Avenue and 54th Street, New York.



Woodlawn Cemetery, New York. THE GOELET MAUSOLEUM.



Roslyn, L. I. "HARBOR HILL," THE RESIDENCE OF CLARENCE H. MACKAY, ESQ.



MAIN STAIRWAY IN "HARBOR HILL," THE RESIDENCE OF
Roslyn, L. I. CLARENCE H. MACKAY, ESQ.



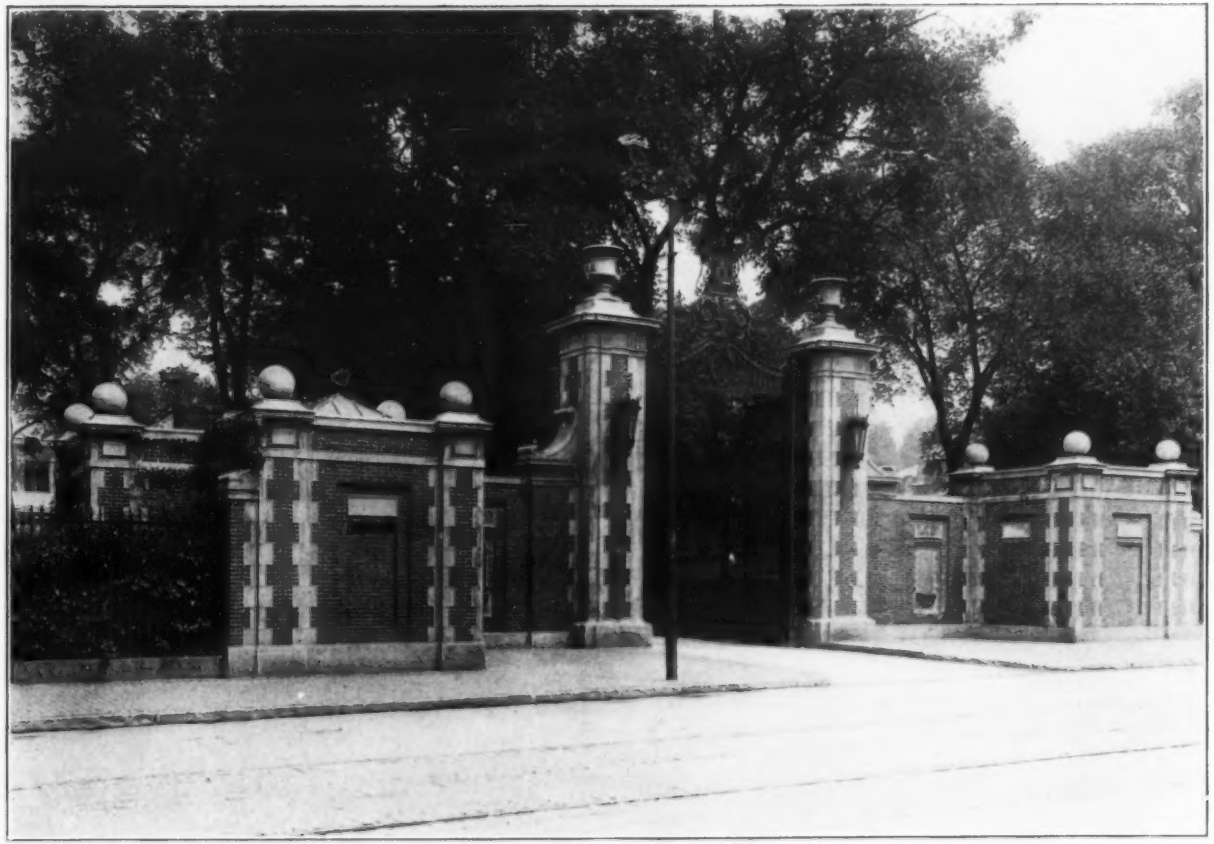
THE HARVARD UNION.
(Photo by T. E. Marr.)

Cambridge, Mass.



ROBINSON HALL, HARVARD.
The Quarters of the Architectural School.
(Photo by T. E. Marr.)

Cambridge, Mass.



ONE OF THE HARVARD GATES.
(Photo by T. E. Marr.)

Cambridge, Mass.



ANOTHER OF THE HARVARD GATES.

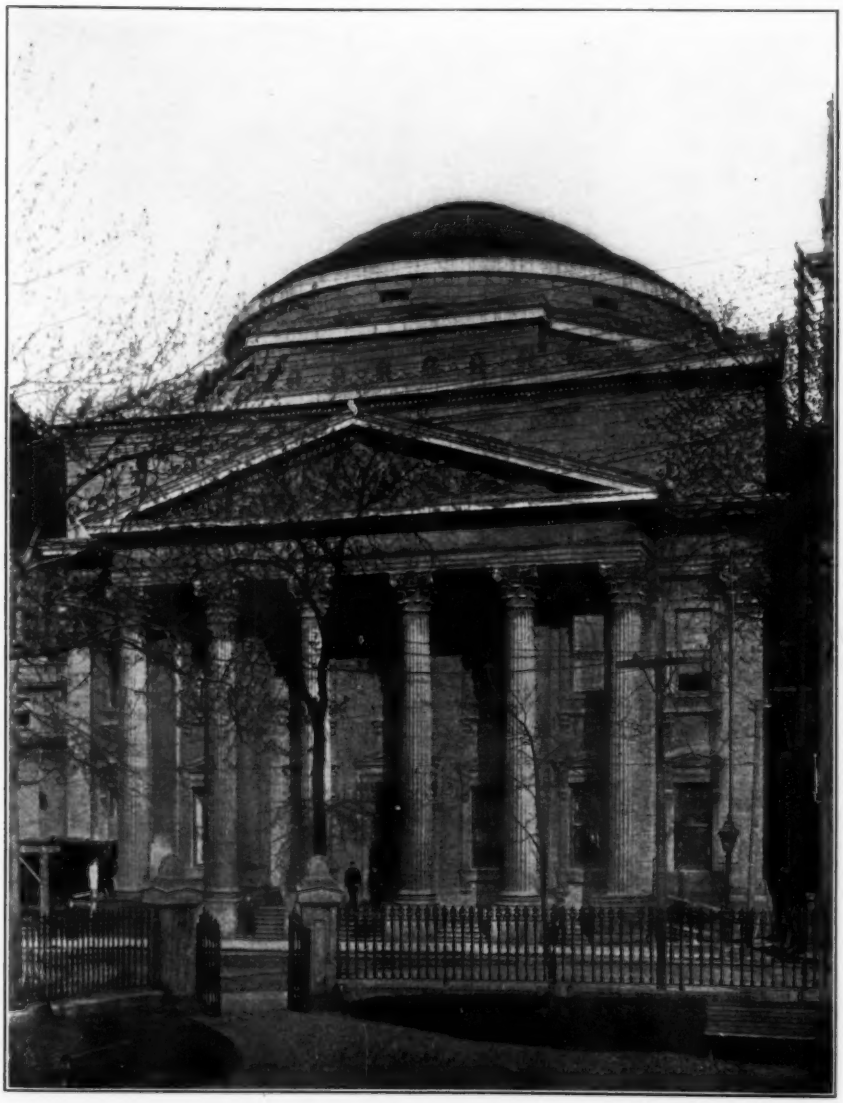
The First Use of the Brick that took its Name from Harvard University.

Cambridge, Mass. (Photo by T. E. Marr.)



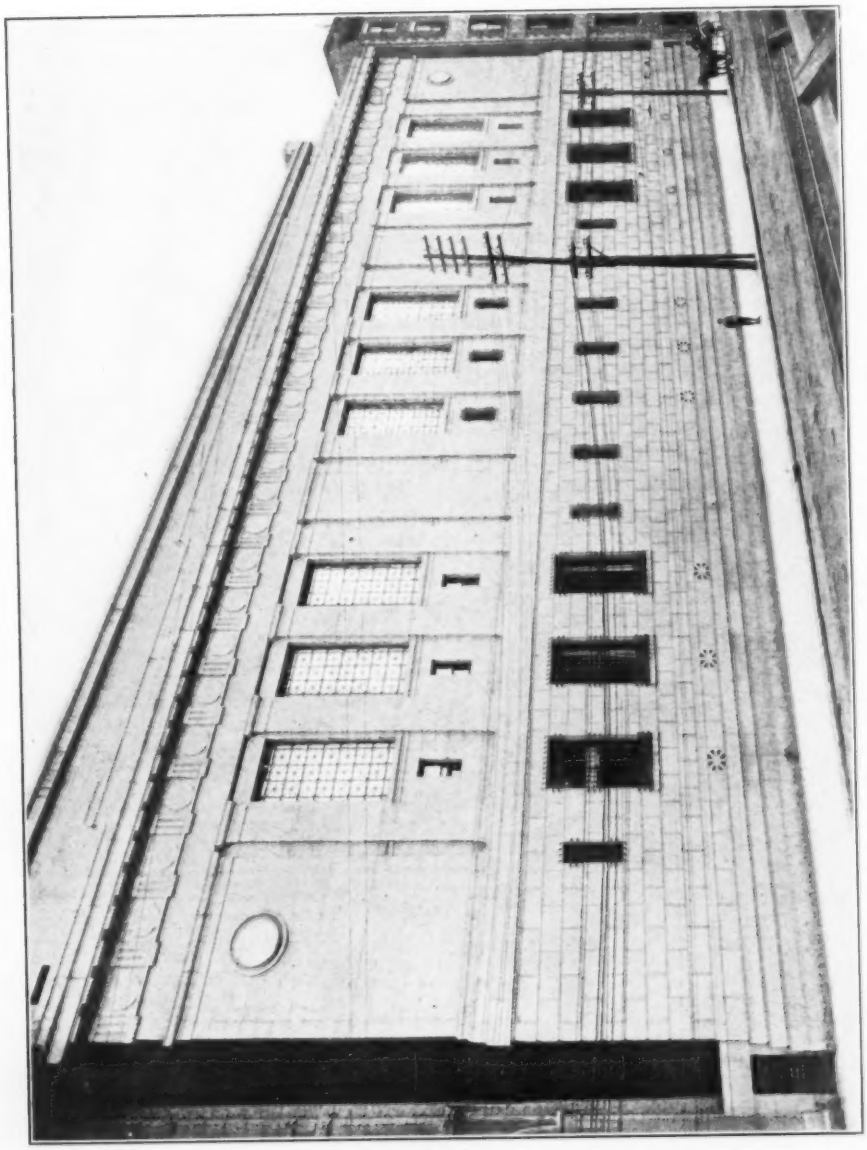
THE CONGREGATIONAL CHURCH.

Naugatuck, Conn.



THE BANK OF MONTREAL.

Montreal, P. Q.



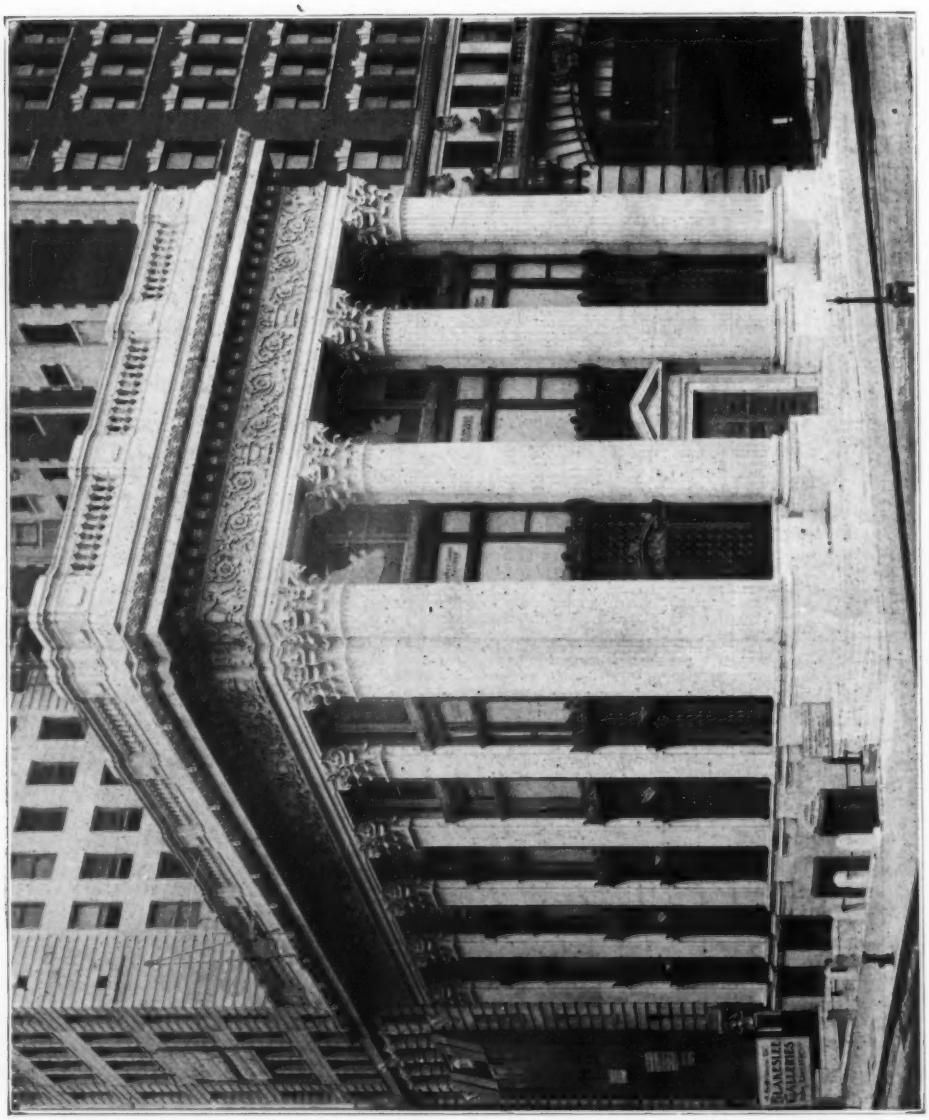
THE ADDITION TO THE BANK OF MONTREAL.

Montreal, P. Q.



THE BANKING-ROOM OF THE BANK OF MONTREAL.

Montreal, P. Q.



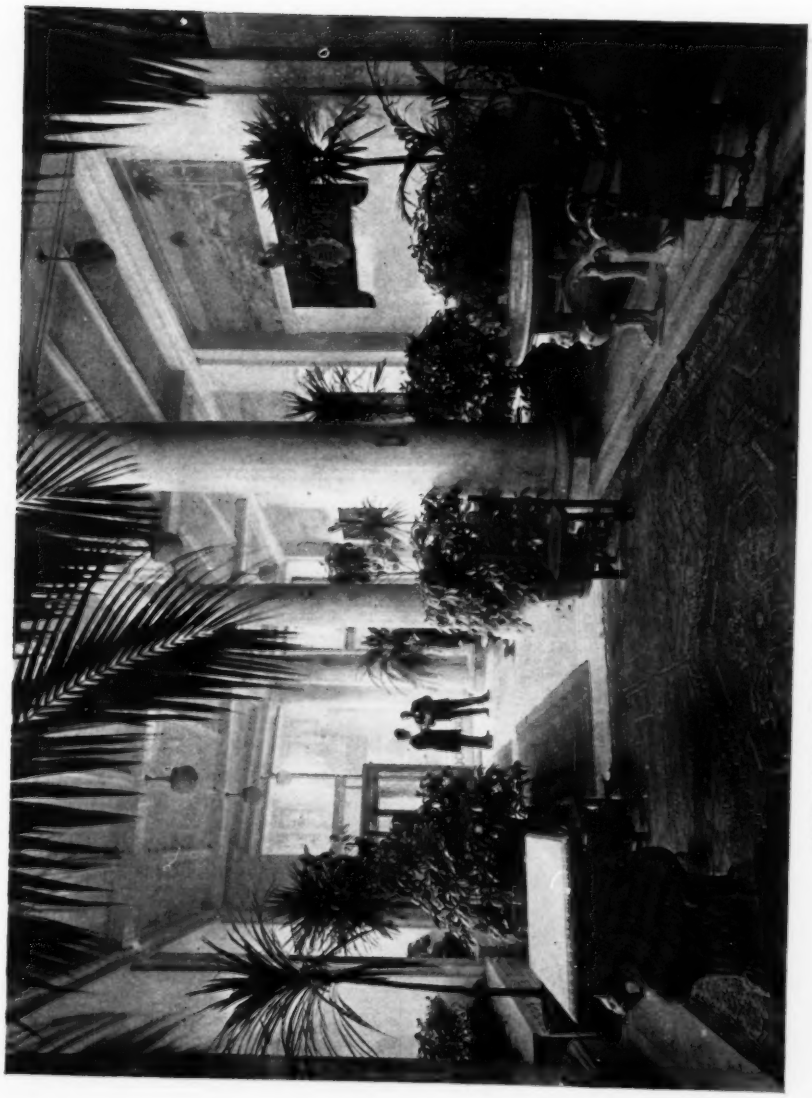
THE KNICKERBOCKER TRUST CO.'S BUILDING.
Fifth Avenue and 34th Street, New York.



THE RESIDENCE OF CHARLES DANA GIBSON, ESQ.
East 73d Street, New York.



LOUNGING ROOM OF THE STABLES, TENNIS COURT AND POOL AT "FERNCLIFFE."
Rhinebeck, N. Y. Mr. J. J. ASTOR'S ESTATE.

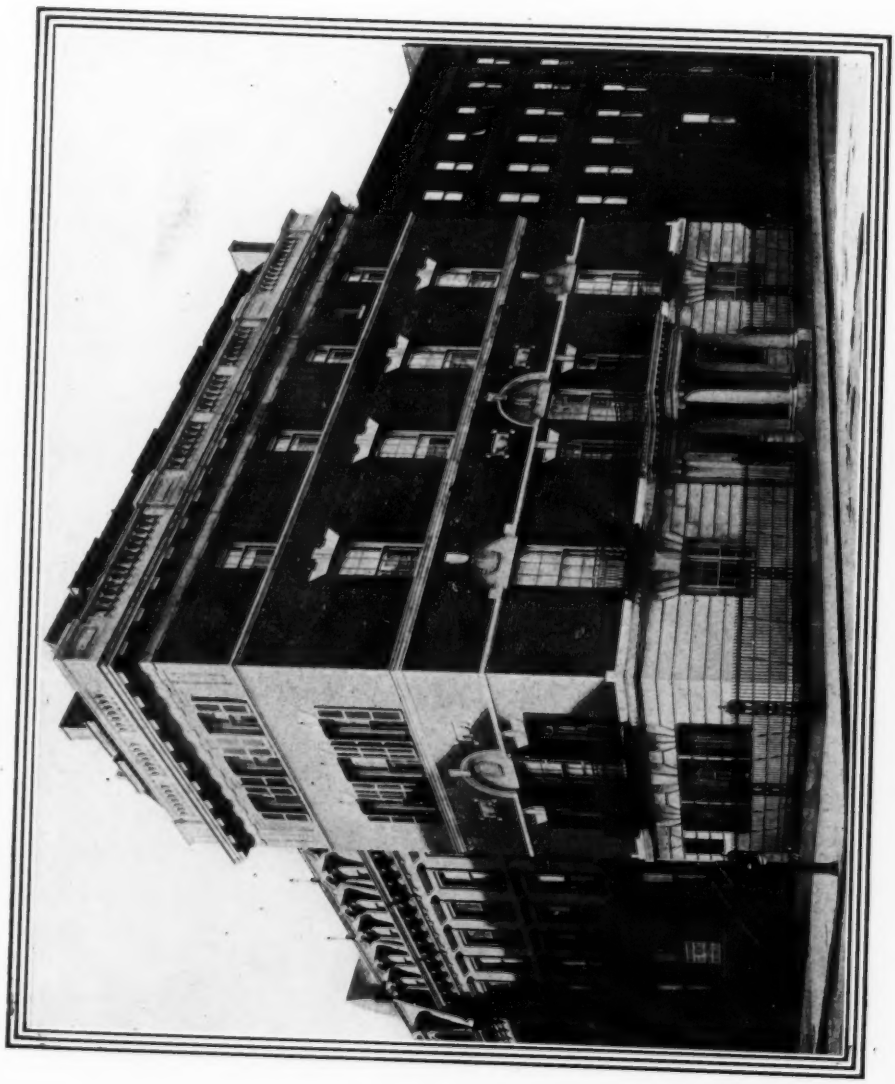


THE SHOP OF THE HAVANA-AMERICAN TOBACCO CO.
St. James Building, Broadway and 26th Street, New York.



THE B. W. ARNOLD HOUSE.

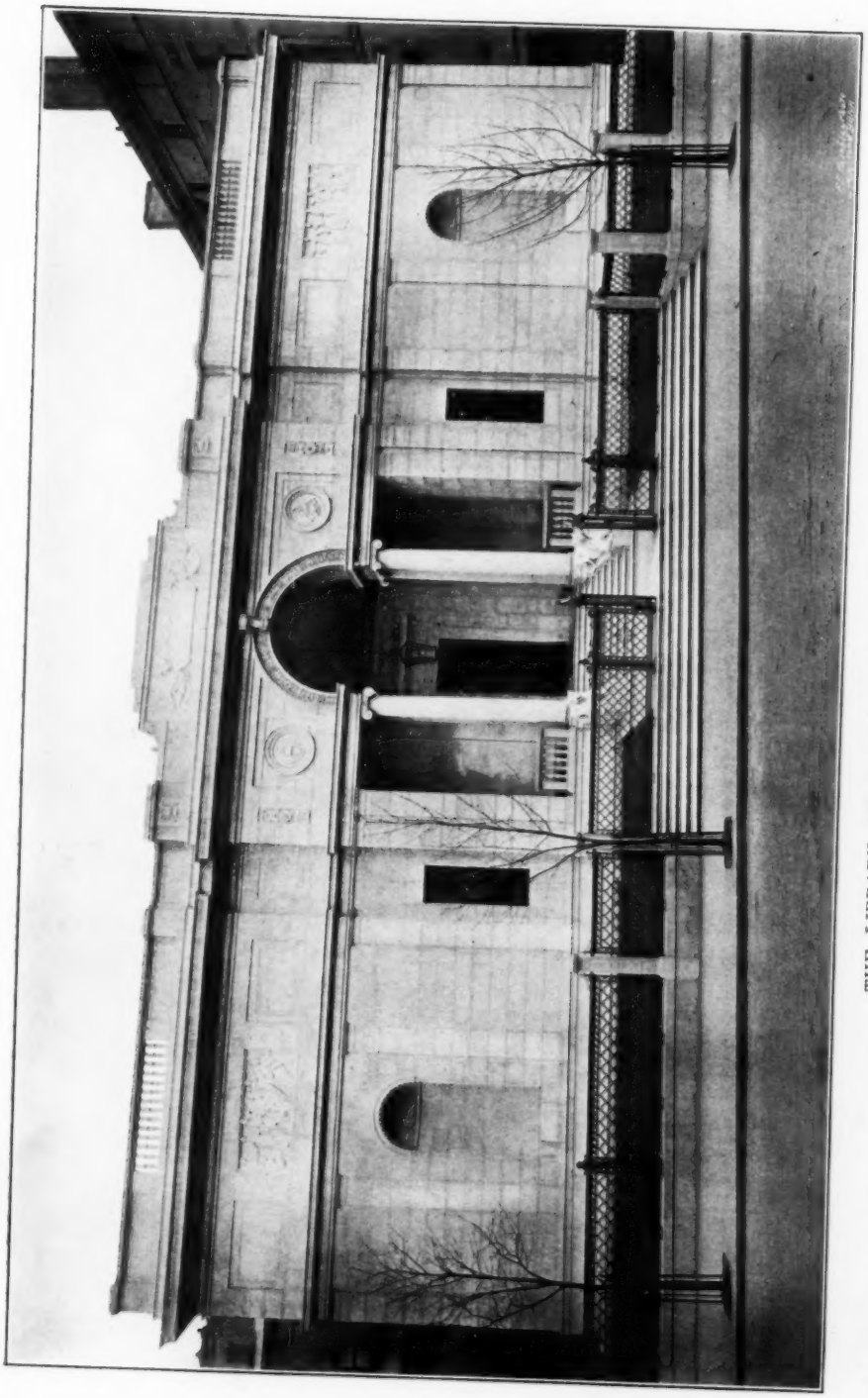
Albany, N. Y.



THE RESIDENCE OF P. A. ROLLINS, ESQ.
Madison Avenue and 78th Street, New York.



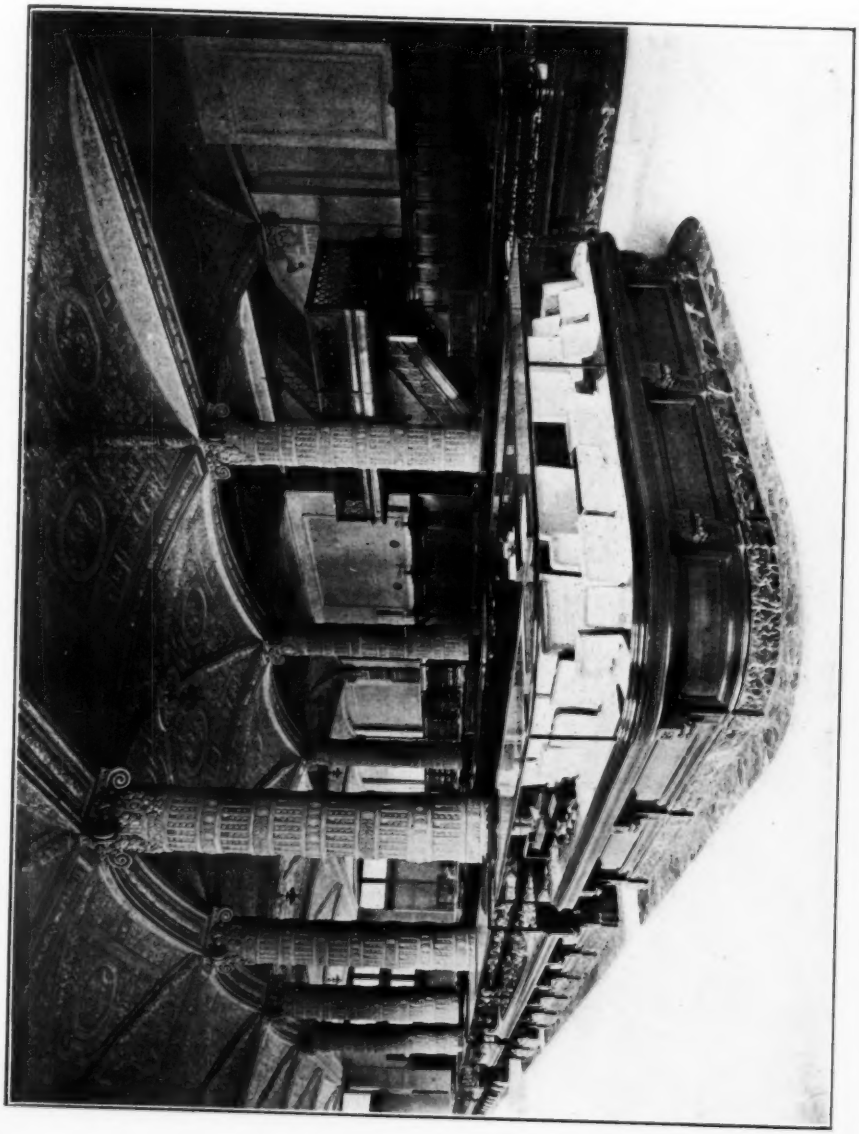
THE PULITZER RESIDENCE.
(Photo by Aug. Patzig.)
East 73d Street, New York.



THE LIBRARY OF J. PIERREPONT MORGAN, ESQ.
36th Street, near Madison Avenue, New York.



THE GORHAM MFG. CO.'S BUILDING.
Fifth Avenue and 36th Street, New York.



THE FIRST FLOOR OF THE GORHAM MFG. CO.'S BUILDING.
Fifth Avenue and 36th Street, New York.



AN ATTRACTIVE COLONIAL RESIDENCE.

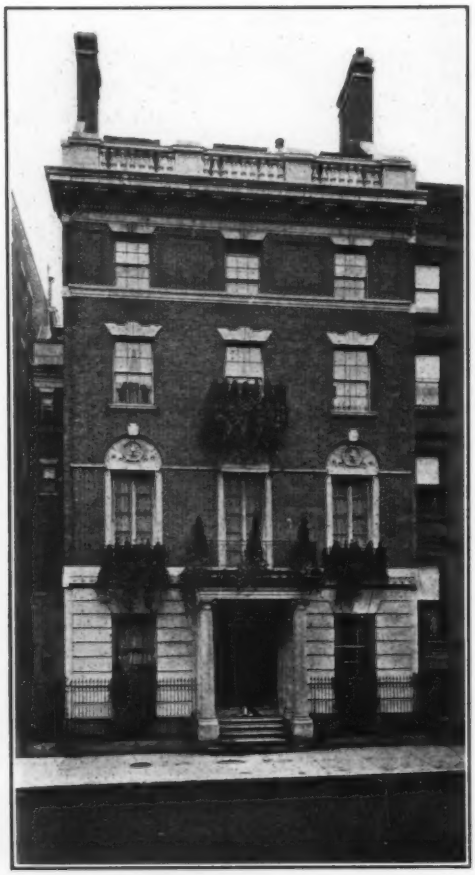
Boston, Mass.

chorus of approval which has been bestowed upon Tiffany's store by people both of good and bad taste indicates how well they pleased what may be called the Fifth Avenue public. The building has been and may be criticised in certain details, but how can such criticism avail when the building itself produces such a powerful, such a pervasive and such a beneficial effect? Whatever may be said against it, the Tiffany Building will under certain conditions make for better architecture in New York, because it speaks an architectural language which people can understand, and because it has preserved without either attenuation or exaggeration the sumptuous, yet fine and spacious effect of its original. And it is something of this kind which McKim, Mead & White are generally trying to do. Mr. McKim likes to quote that sentence of Thomas Jefferson's in which the reproduction of European buildings in this country is explicitly advocated as a means of educating American public taste in architecture, and has not recent American architectural history proved that he is right? What is needed in the United States, as a condition of better architecture, is just a higher and more general feeling for architectural form, and buildings which fail to awaken a popular response, no matter how well designed, cannot serve this important end.



ROCKEFELLER INSTITUTE FOR MEDICAL RESEARCH, BROWN UNIVERSITY. Providence, R. I.

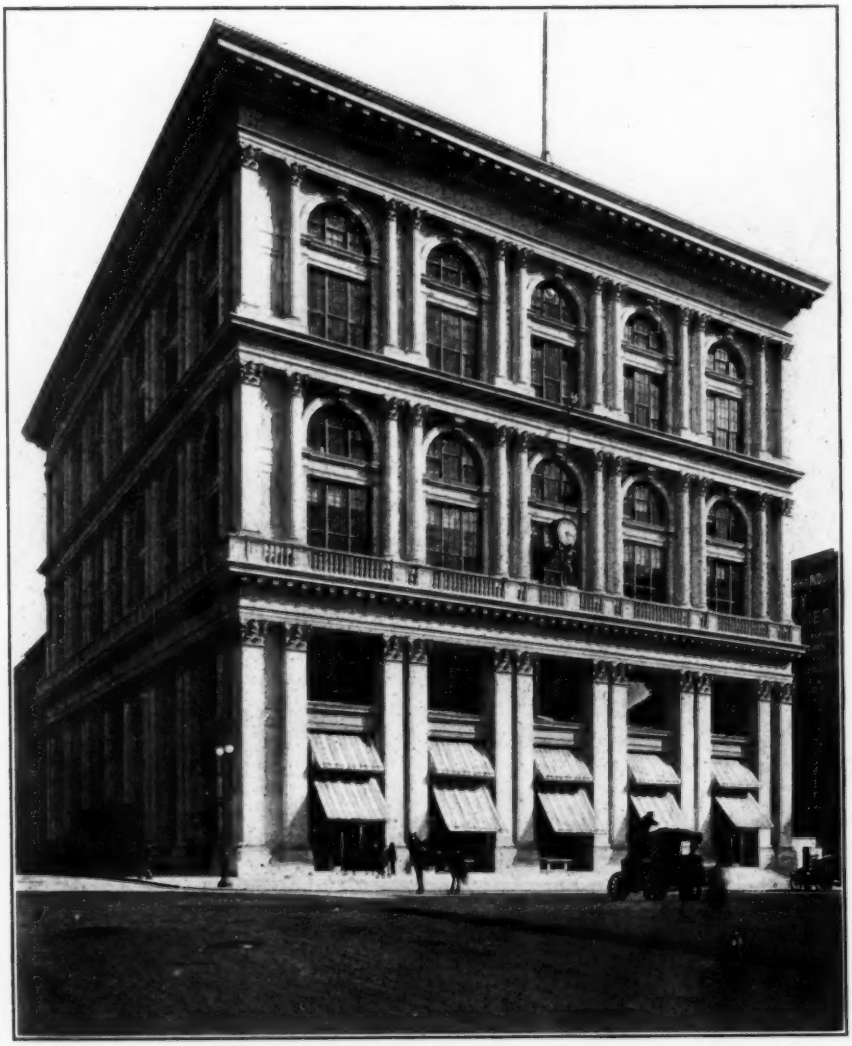
It is because McKim, Mead & White have been consciously seeking to naturalize certain European architectural forms in this country that they placed their work in vital connection with the one living American architectural tradition. The only habit of thought which Americans have had in relation



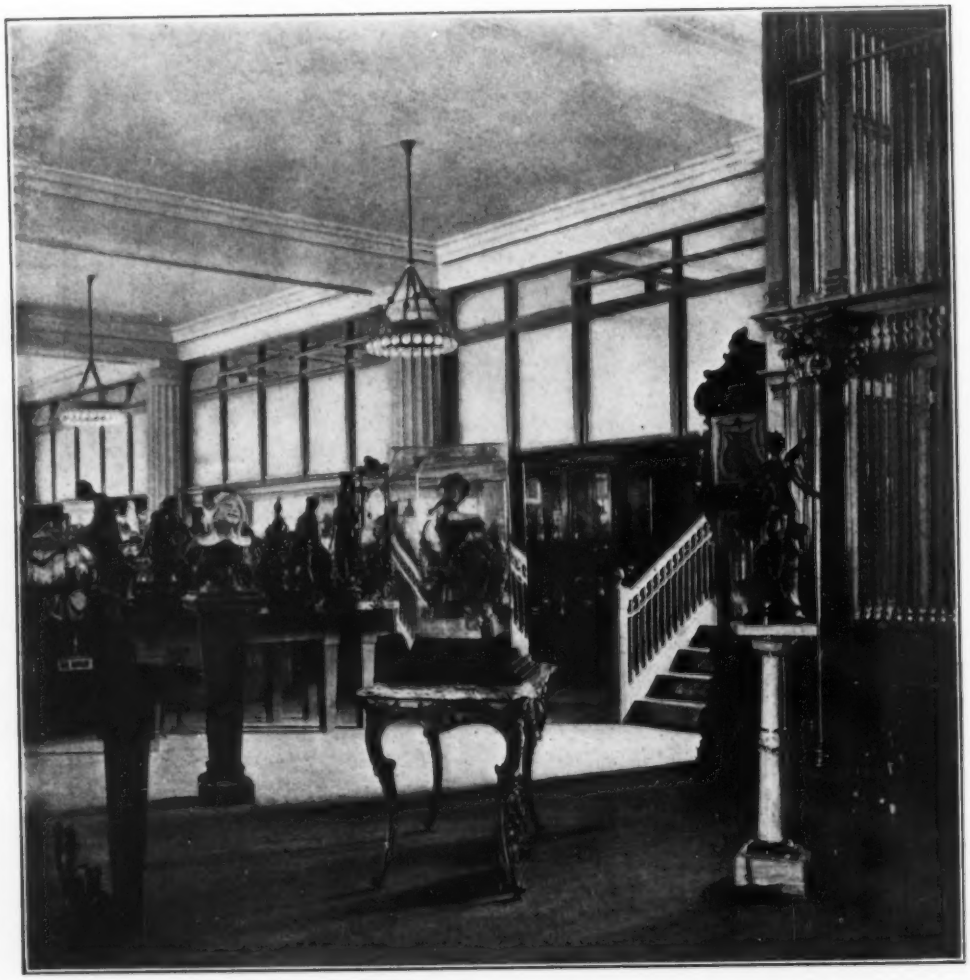
THE HOLLINS RESIDENCE.
12 West 56th Street, New York.

to architecture is that of imitation, and it can be fairly argued that this was under the circumstances the most wholesome habit of thought they could possess. It would have been very praiseworthy on their part, if they had insisted immediately that their buildings should be the honest and careful expression of structure, function and social usage; but nothing is less natural. or more the product either, on the one hand, of rare and happy conditions, or on the other of strenuous scientific training, than the ideal of scrupulous honesty of expression. Americans had no architecture of their own, and they were lacking entirely in the intellectual culture, in the sheer power of abstraction, which might have enabled them to derive the forms of their buildings from the real basis of plan, structure and function. On the other hand they are an impressionable, alert people, overconscious of their own artistic deficiencies, and eager to catch at any shred of tradition which will relieve their intellectual poverty and sanction their aesthetic preferences. Of course their architecture became simply a matter of imitating whatever they could find to imitate, and as they grew wealthy and more travelled, the area of possible imitation became wider and wider, until it embraced practically the whole miscellaneous mass of historical architectural forms. In the beginning they borrowed these forms carelessly, indiscriminately, and without knowledge or proper appreciation. Then came a period of copying, which was equally indiscriminate but more careful and exact. Architectural libraries had begun to improve, and the more important draughting rooms frequently became a spacious annex to these libraries. Of course this tendency was not universal. Some architects there were, like Richardson, to whom the use of a special group of architectural forms was merely the best available means of expressing a powerful individual preference. Others there were like Babb, Cook and Willard, with an admirable preference for realistic and idiomatic design. Still there can be no doubt that on the whole the general popular tendency of American architecture in the eighties looked in the direction of replacing the old, careless, indiscriminate imitation of European forms with an imitation which was equally indiscriminate, but more exact. Such was the condition which faced McKim, Mead & White when they began to practice.

As we have said, they accepted and even proclaimed the idea that the line



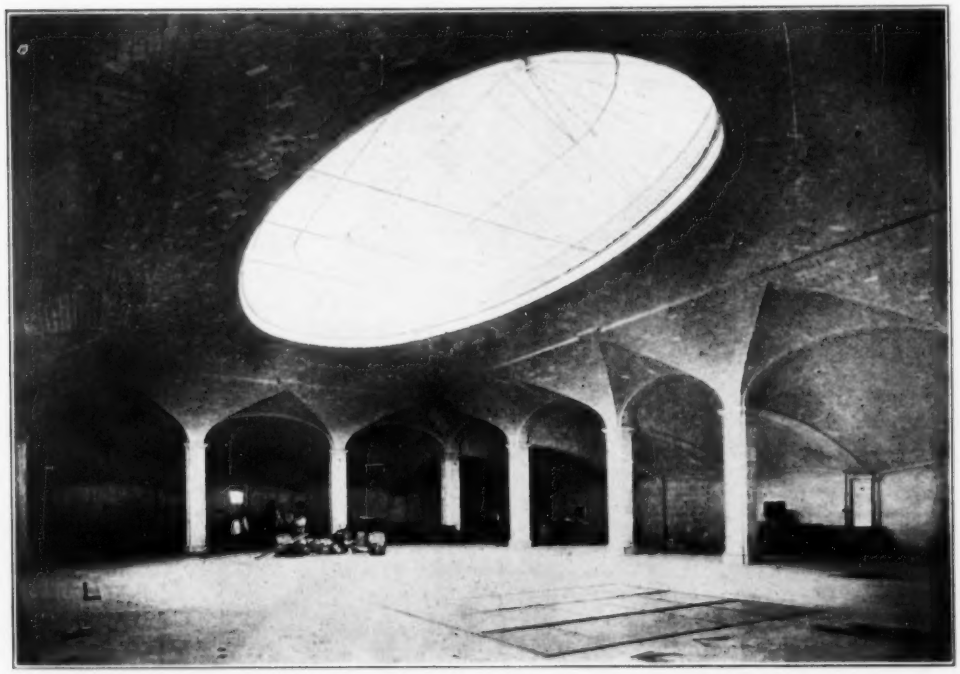
TIFFANY & CO.'S BUILDING.
Fifth Avenue and 37th Street, New York.



A TYPICAL INTERIOR VIEW IN TIFFANY & CO.'S BUILDING.
Fifth Avenue and 37th Street, New York.

of American architectural advance lay primarily in the direction of reproducing the forms and the effect of good European architecture, but at the same time they immensely improved the practice of this idea and brought out its formative significance. They borrowed, but they did not borrow either indiscriminately, carelessly or pedantically, and thus their borrowing came to have a consistent effect, to make a pervasive impression. The period from which they derived their forms must be described as in general that of the Renaissance; and it is absolutely essential to the appraisal of their work that the meaning of this selection should be fully understood. Given the prevalent point of view, it was open to them to look for their sources either to Gothic, Romanesque or even to modern French sources, but they preferred the Renaissance. We must try to understand in the beginning why they preferred the Renaissance, and whether their peculiar influence and success has been due in any measure to the fact of this preference and the manner in which it was exercised.

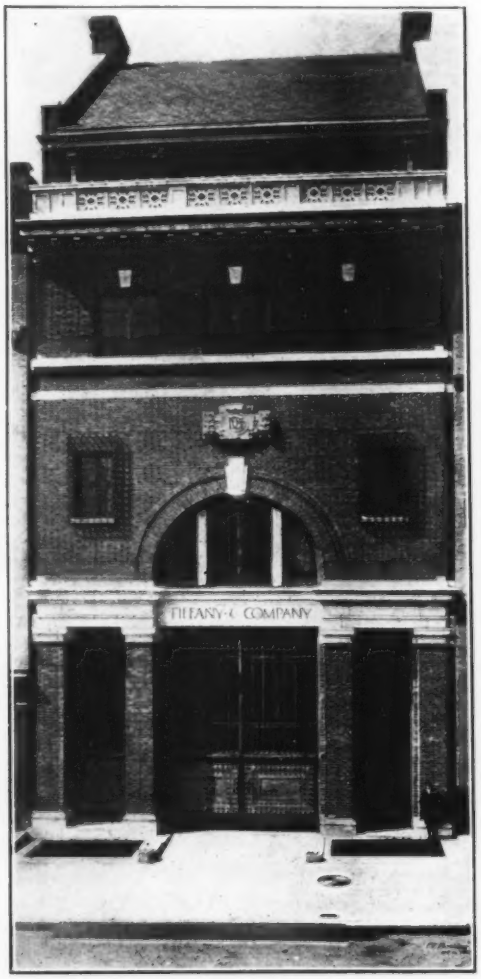
The architecture of the Renaissance includes many different varieties of ecclesiastical, domestic and public buildings; and it assumed during the years when the renascent spirit possessed high vitality many different phases. It originated in the attempts of the Italian architects of the Fifteenth Century to revive the use of the ornamental forms which had belonged to Roman architecture, and in the Sixteenth Century the domestic buildings of France and England, particularly in their ornament, were much influenced by this Italian revival of Roman practice. In all of these countries the borrowing was in the beginning very free and independent in its methods, and many buildings were designed which were essentially a combination of the more familiar mediaeval forms with a larger or smaller amount



THE HUGE GUASTAVINO VAULT ON THE TOP FLOOR OF TIFFANY & CO.'S BUILDING.
Fifth Avenue and 37th Street, New York.

of well-rendered and applied Roman detail. But this early innocent phase of the revival did not last very long. Everywhere it was succeeded by a more conscious and consistent attempt to revive the entire body of Roman architectural practice; the use of these forms constantly tended to become more exact and more academic. A good deal was lost in this transition to academic methods; but something also was gained. The architects of the Seventeenth Century really tried to revive what they conceived to be the logic and spirit of Roman architecture; they really tried to give their buildings the beauty which resides in the well-balanced composition of the classic ornamental forms. They did not wholly succeed, partly because they were incapable of appreciating the economy of the classic spirit, and partly because they were over-influenced by the Roman version of classic architecture. But they brought out the fact that the Roman forms had a logic and an economy of their own, the mastery of which might be an indispensable part of the training of a modern architect.

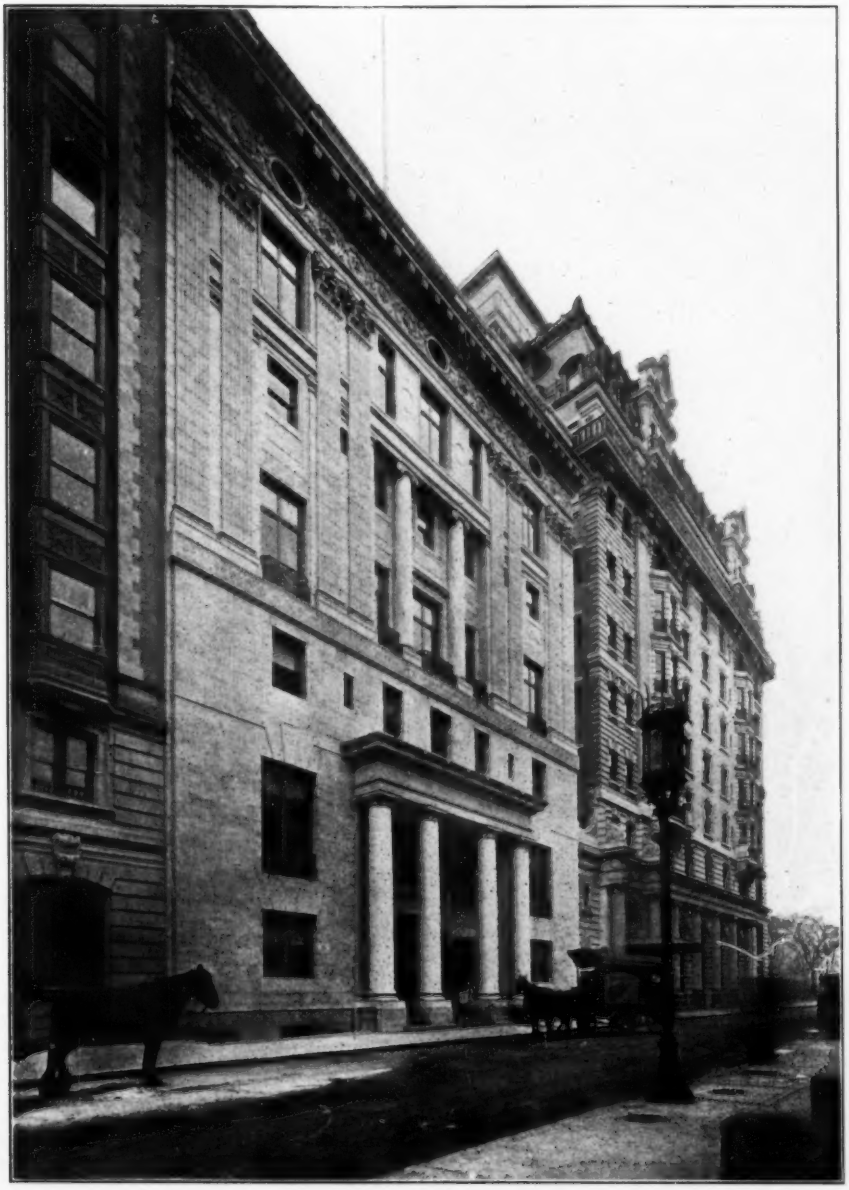
Given the situation as it was and is in this country, cannot a very strong



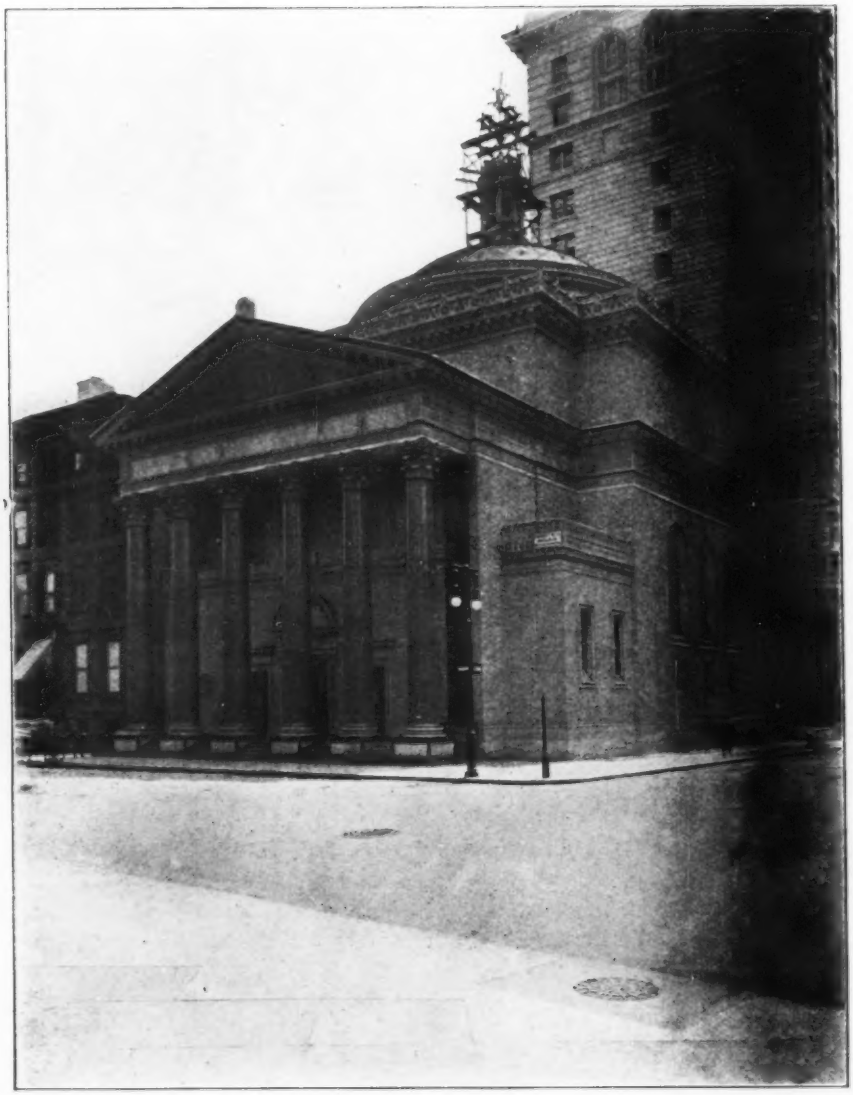
TIFFANY & CO.'S STABLES.
East 41st Street, New York.



THE LAMBS CLUB.
West 44th Street, New York.



THE HARMONIE CLUB.
West 60th Street, New York.



THE MADISON SQUARE PRESBYTERIAN CHURCH.
Madison Avenue and 24th Street, New York.
(Photo by J. H. Symmons.)

case be made in favor of a conscious, persistent attempt to adapt the architecture of the Renaissance to American uses? As a source of available architectural forms they were and are well adapted to our needs. They were familiar to the traveler and educated American public, and appealed to the somewhat florid American popular taste. They were, comparatively speaking, aesthetic variety. They were from every utilitarian point of view much the most available group of architectural forms, which were endowed with the necessary historical sanction and glamor.

The value of the architecture of the Renaissance to the modern American architect is, however, more than a matter of mere availability. Can we not claim with the Renaissance an inti-



THE NAUGATUCK HIGH SCHOOL.
Naugatuck, Conn.

modern buildings, which, while erected to meet a set of conditions very different from those which prevail in contemporary America, were capable of being more easily modified to suit the taste and needs of our day and country. They had assumed during the best years of the Renaissance many different practical types and aesthetic forms, and this is an enormous advantage, considering the complexity of modern American life and our popular preference for mate intellectual kinship? The word Renaissance stands for a group of political, social and educational ideas, which although profoundly modified by the historical experience of the last four hundred years, have not yet spent their force. Intellectually it was based on a renewed faith in mankind and in the power of men to act and think for themselves, and the return to classical antiquity which marked its earlier phases was the outcome of an attempt to find

an historical basis and sanction for this humanism. The movement still constitutes the most active ferment in European life, but it has been reserved for our own country to found national political and social institutions unreservedly on this renewed faith in mankind and in the power of men to act and think for themselves. The Renaissance as a philosophical and moral ideal is receiving its most sincere and



THE WOMEN'S BUILDING—UNIVERSITY OF ILLINOIS.
Urbana, Ill.

thorough-going expression in the United States. A democratic nation must necessarily be humanistic, and must seek the traditional sanction for its humanism in those historical periods in which the humanistic ideal prevailed. Just as the first children of the Renaissance sought to enrich and strengthen their own faith in mankind by assimilating the culture and the art of classical antiquity, so must we keep in touch with the traditional source of our intellectual, moral and political ideals by assimilating what we can of the culture and art both of the Renaissance and of Greece and Rome. This does not mean that the Middle Ages are to be entirely ignored, but it does mean that we are bound by much closer spiritual ties to the Renaissance than we are to the Age of Feudalism and Militant Catholicism. Of all modern peoples we are most completely the children of the Renaissance; and it would be fatal for us to deny our parentage.

In our architectural practice we should in the beginning expressly affirm this parentage, rather than evade or deny it. The architects of the Renaissance were the first architects of importance who found themselves obliged or tempted to choose one group of architectural forms rather than another, and the modern American architect is his descendant in this as in many other

respects. He must make a choice also, and he should reach the same choice for somewhat the same reasons. The forms of Romanesque and Gothic architecture were due to a much more peculiar group of intellectual and social conditions than were the forms of the architecture of the Renaissance, and the attempt to put any vitality in their reproduction requires a much more rare and special intellectual and emotional quality. They possessed at one time a living tradition and a communicable technical discipline, but the revival of this tradition demands in the twentieth century an effort of the imagination of which very few men are capable. Indeed, it can almost be said that there is something antagonistic between the state of mind necessary for the successful reproduction of Gothic forms and the intellectually imitative state of mind in which the modern American architect finds himself. Gothic is at bottom inimitable and special. The architecture of this Renaissance, like so many other creations of the Latin Spirit, is essentially imitable and universal. We cannot and should not break away from it, until we have created for ourselves some sort of a national architectural tradition.

No doubt American architects cannot consciously derive their architecture from any one source without incurring a serious penalty. In accepting the tradition of the Renaissance, they must accept the bad with the good. The architects of the Renaissance necessarily abandoned the earlier innocent and realistic methods of design, and applied certain classical forms to their buildings, because they had something other than strictly architectural reasons for preferring such forms. Design came to mean from their point of view simply



MRS. ELLIOTT F. SHEPARD'S HOUSE.

Scarborough, N. Y.



THE DELANCEY KANE HOUSE.

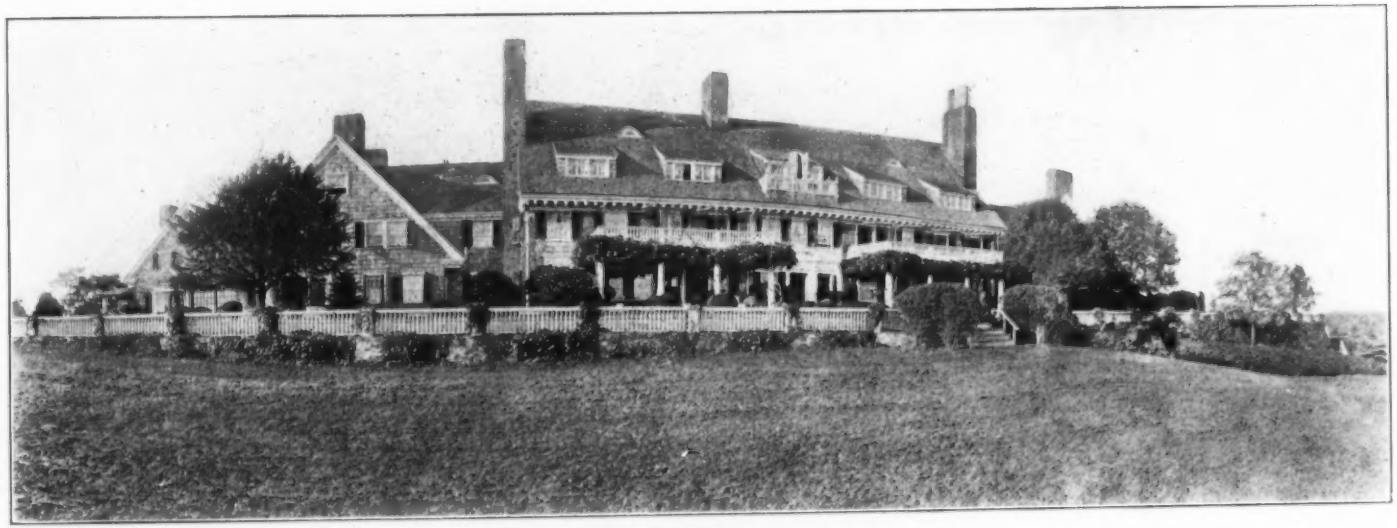
Fifth Avenue and 49th Street, New York.

(Photo by J. H. Symmons.)



THE NEW ENGLAND TRUST COMPANY'S NEW BUILDING.
(Photo by T. E. Marr.)

Boston, Mass.



THE E. D. MORGAN HOUSE.
(Photo by Alman & Co.)

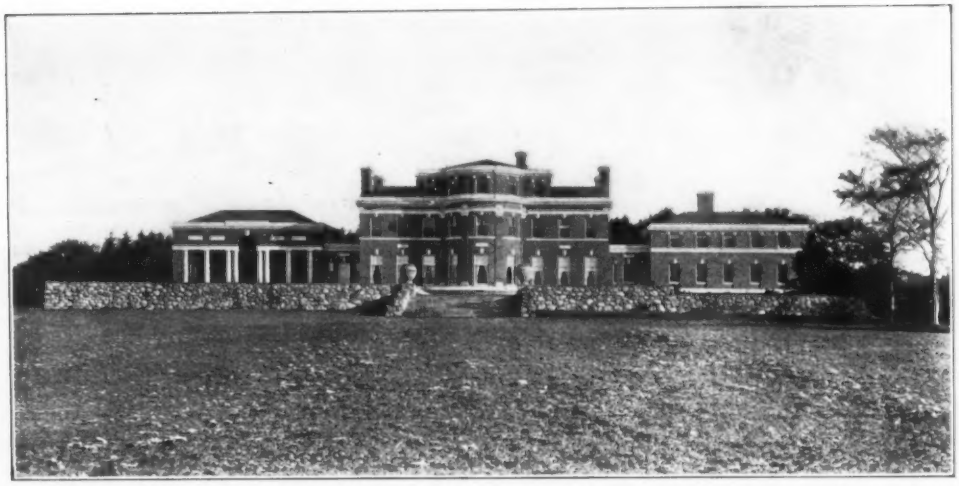
Westbury, L. I.

the effectual composition and ornamentation of all those parts of a building which show; and in accepting the tradition of the Renaissance American architects must at least in the beginning accept much the same theory of design. They, too, have certain reasons, which are intellectual and educational in character rather than strictly architectural, for preferring one group of architectural forms rather than another, and whatever the plan and structure of their buildings, design must mean for them primarily the effective composition and ornamentation of these forms.

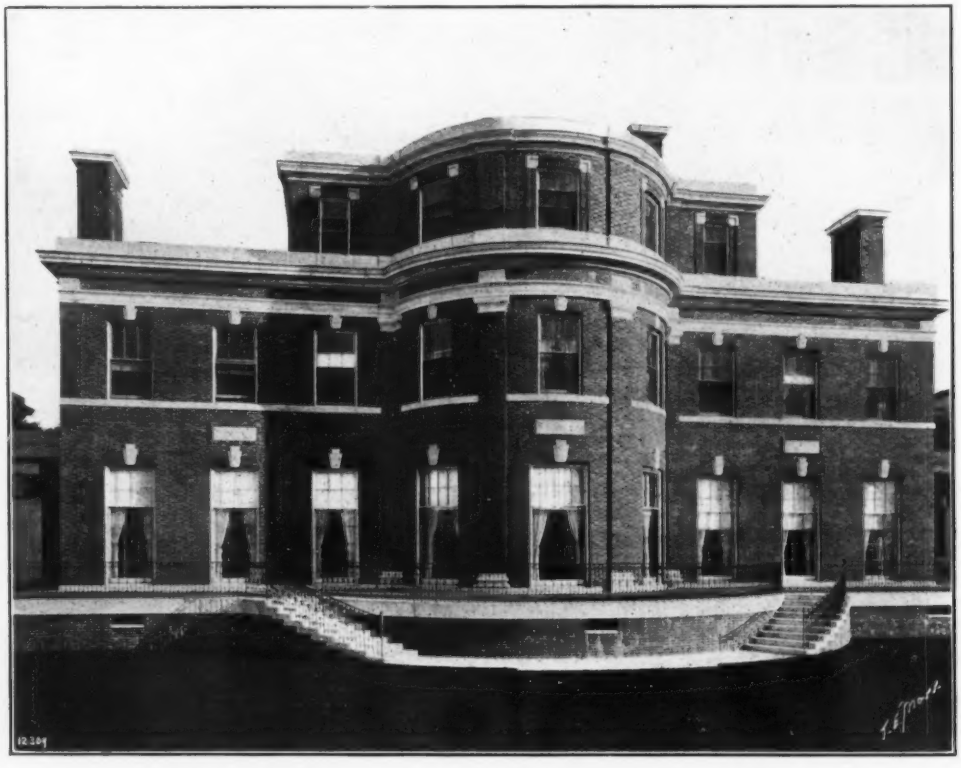


THE FORMAL GARDEN—THE E. D. MORGAN HOUSE.
Westbury, L. I. (Photo by Alman & Co.)

Such is the consequence of any attempt to make architectural practice in this country a matter chiefly of the skilful adaptation of the buildings of the Renaissance; and we find embodied in the work of McKim, Mead & White not only a thorough-going but an extraordinarily clever and successful application of this theory of design. Their use of their sources has been marked by the utmost suppleness and intelligence; it has neither been too exact nor too free. Their range of selection has included on the one hand the earliest phase of the Italian Renaissance or even of Florentine Romanesque, and it has included on the other hand the last phase of English Georgian. Moreover, inasmuch as the Renaissance itself was so dependent upon Roman architecture, they have naturally, when the occasion served, returned to the original Roman sources. In selecting the model of any particular building from any particular period, they have shown the utmost tact and good sense; and from the Century Clubhouse and the Judson Memorial Church down to the Knickerbocker Trust Company, the Gorham and Tiffany buildings, and the Madison Square Presbyterian Church,

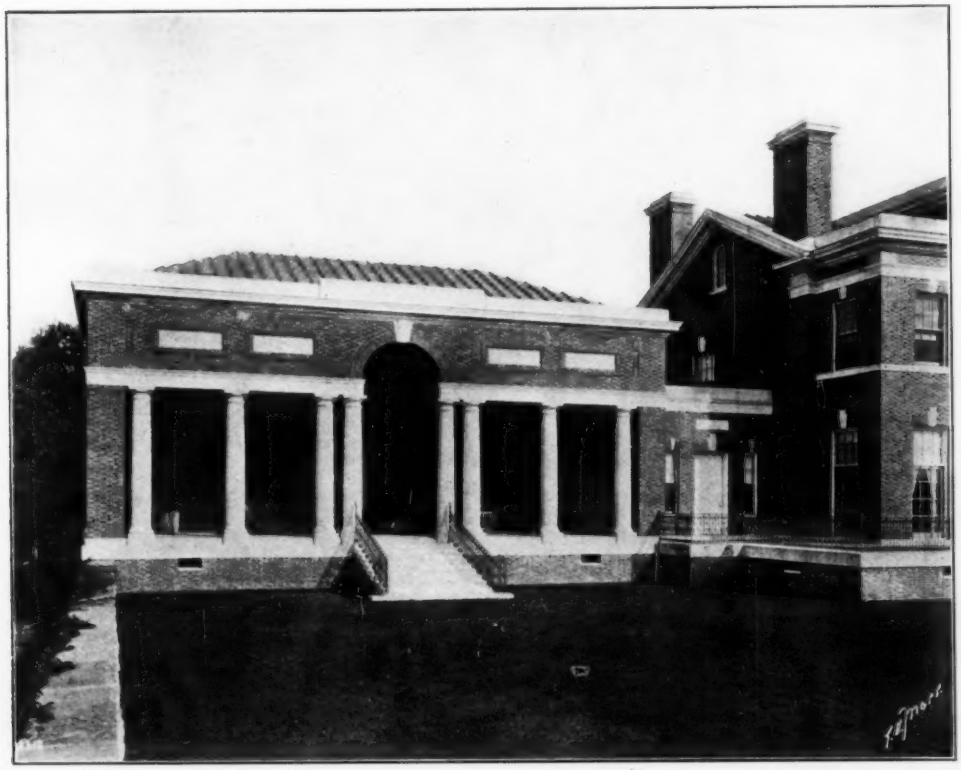


MR. T. JEFFERSON COOLIDGE'S HOUSE.
Magnolia, Mass. (Photo by T. E. Marr.)



THE CENTRAL WING—MR. T. JEFFERSON COOLIDGE'S HOUSE.
Magnolia, Mass. (Photo by T. E. Marr.)

they have created a series of buildings in which admirable traditional materials have been given a novel emphasis. In certain of these buildings one scarcely knows whether it is the transmitted dignity of an historical architectural achievement which strikes one more forcibly, or the stimulating novelty of their intrusion upon the streets of an American city; but in spite both of their large style and of their peculiar originality, they are generally in some way appropriate. The conditions forbid, of course, that they have the highest form of propriety, but they possess nevertheless a general congruity with their surroundings and with their public position which makes them on the whole unique in American architecture.



THE LOGGIA—MR. T. JEFFERSON COOLIDGE'S HOUSE.
Magnolia, Mass. (Photo by T. E. Marr.)

At bottom it all comes to this: that McKim, Mead & White are borrowing, not so much certain forms as a certain effect. The imitation is never lifeless, as it has been with so many other American architects; and it is never meaningless. They have shown a genuine sympathy with the spirit of the Renaissance. The Renaissance was not a period of intensive thought, of logical construction, and of rigorous intellectual and moral economy. It was a period of fertile suggestions, of curious experiment, in which the buoyancy of a new life was strangely mingled with the attempted revival of the thoughts and usages of an old world. McKim, Mead & White have shown in their work a similar temper. They have been suggestive and experimental in the revival of traditional architectural material. They have returned with the buoyancy of youth to the renewal of a world

which may have looked dead to the eyes of older men, and in so doing they have shown the better wisdom. The spiritual kinship which it is not fanciful to trace between the Renaissance and modern America may not merely be a matter of intellectual and moral point of view; it may also be a matter of feeling. A suggestive historian of American literature, Professor Barret Wendell, has tried to show that American men of letters come naturally by something of the spontaneity and enthusiasm of the Elizabethan Englishman; that is, of the Englishman of the Renaissance. The spontaneity and freshness of feeling, which hardened into a definite expression in the Englishmen of the seventeenth and eighteenth centuries was preserved in Colonial America by our national intellectual inexperience, and the consequence is that we can bridge the emotional gulf between ourselves and the Renaissance with much less effort than can a contemporary Englishman or Frenchman. Like the men of the Renaissance, the modern American is fundamentally a sentimental traveller, a passionate pilgrim, among the relics of an old world; and he can put as much enthusiasm into the discoveries of ancient cities as the Elizabethan Englishman could into a journey toward the land of Cathay. McKim, Mead & White have given a freer expression to this spontaneous delight in the relics of an old world than have any other contemporary American architects. They have been the aesthetic adventurers of their generation, and their adventures have been none the less dramatic because the scenery has been



LOOKING OUT ON THE SEA FROM THE LOGGIA—MR. T. JEFFERSON COOLIDGE'S HOUSE. Magnolia, Mass. (Photo by T. E. Marr.)



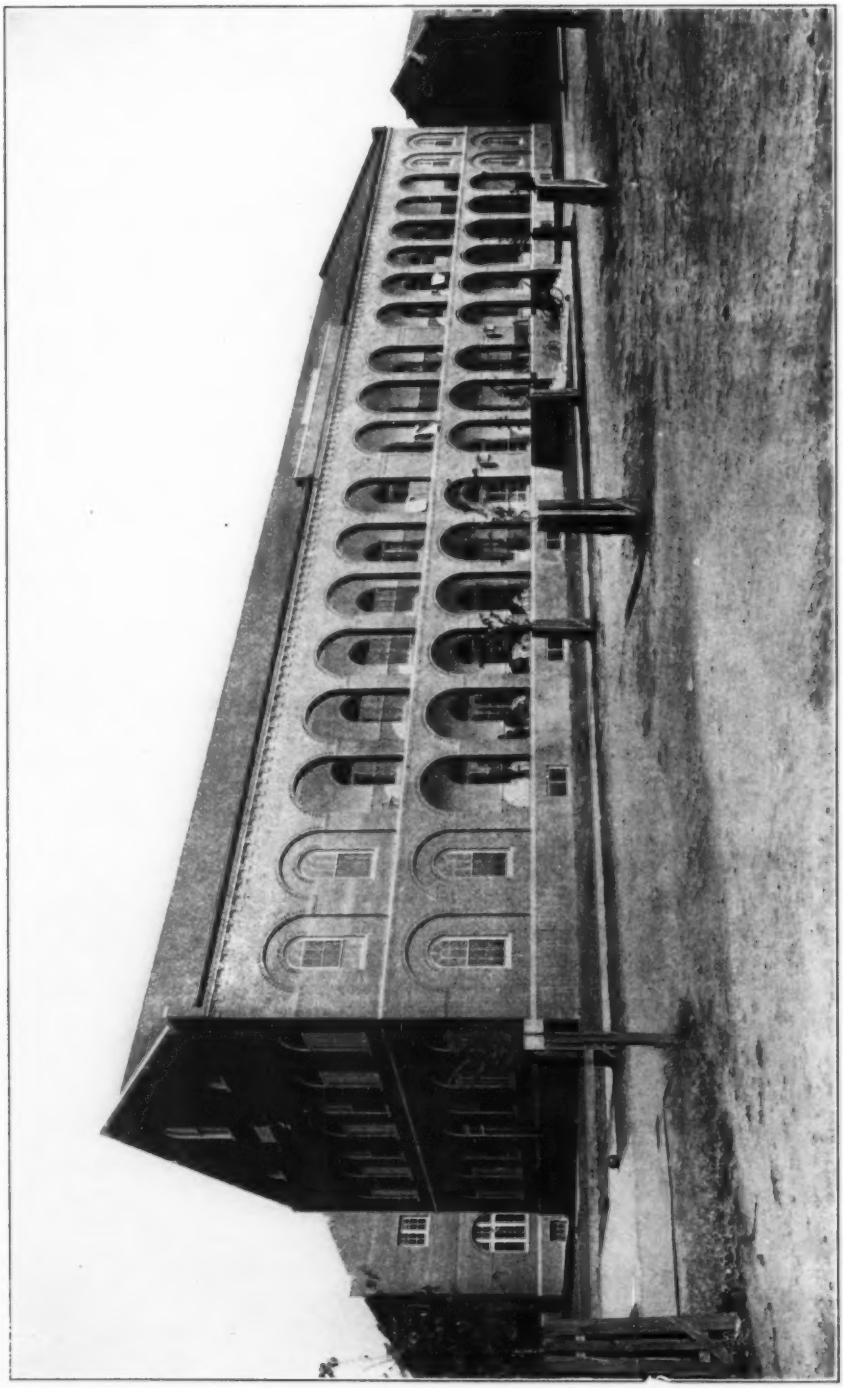
THE ARMY WAR COLLEGE.

Washington, D. C.



THE ARMY WAR COLLEGE.

Washington, D. C.



THE ARMY WAR COLLEGE.

Washington, D. C.

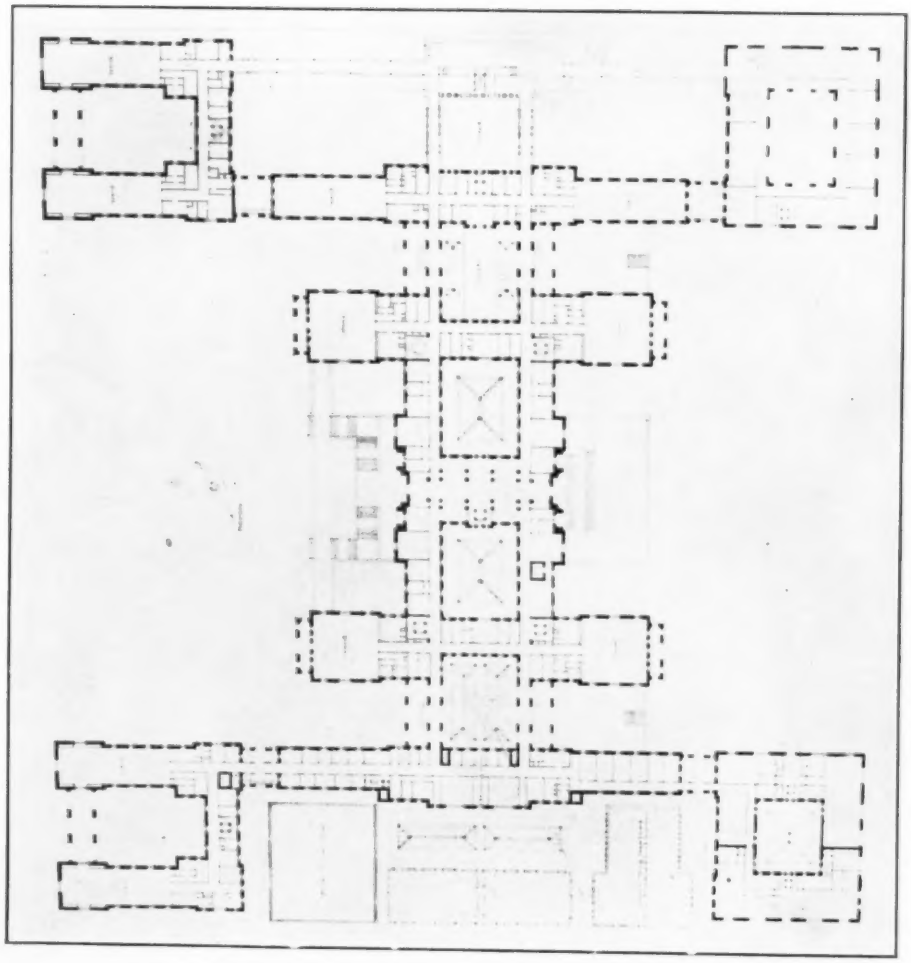
that of a definite historical period rather than that of an uncharted wilderness.

While, however, their feeling has been analogous to that of the early Renaissance, their intellectual point of view has rather approximated to that of a later period. The architecture of the Renaissance finally became, as we have noted, an attempt consciously to revive what was conceived to be the classic ideal in the composition and ornamentation of a building; and no modern American architect who looks in the direction of the Renaissance for suggestion and inspiration can remain uninfluenced by this later phase of its architectural development. As soon as any revival of the forms of the architecture of the Renaissance passes beyond the stage of delighted discovery, it must necessarily, by the logic of its choice, seek also to assimilate and master the classic spirit; and this obviously is a task of much greater difficulty. For the architecture of classical antiquity, particularly in its purer Grecian phase, was the result not of a diverted and lavish, but of a highly economical use of the architectural intelligence. A man who seeks its mastery must undergo a much more strenuous intellectual and moral discipline. In the case of McKim, Mead & White it cannot be said that they pushed this adventure beyond a certain point. Some of their Romanized buildings, such as the Library of Columbia College, must indeed rank among their greatest successes; and one can detect throughout the course of their work a gradually increasing elimination of superfluous ornament and a more insistent process of simplification. Nevertheless they have not pushed their relish for classical economy much beyond the stage which it reached in the later seventeenth and in the eighteenth centuries. As we have said, they belong in their manner to the eighteenth century, just as they belong in their feeling to the sixteenth and seventeenth century. Their work is above all characterized by that urbanity, by that pervasive, but at times artificial sense of good form which we associate with the Age of Reason. The gentlemen of that period were somewhat overconscious of their public, as McKim, Mead & White have been obliged to be. They realized that they occupied a prominent social position and they must behave so as to offer lessons in good deportment to their inferiors, and something of the same consciousness resides in such buildings as the University Clubhouse and the Tiffany store. They are all written in an easy, flowing, readable style, but it is the prose of Addison rather than that of Newman or Thackeray.



AS THE NEW BELLEVUE WILL LOOK FROM THE EAST RIVER.
Foot of East 26th Street, New York.

The analogy of their work to that of the eighteenth century may be pushed still further. That century became indi-



THE LAYOUT FOR THE NEW BELLEVUE HOSPITAL.
Foot of East 26th Street, New York.

vidualistic and revolutionary only towards its close. In its typical phases it was rather a period of good common sense; and at bottom no better summary can be given of the work of McKim, Mead & White than that they applied common sense to the æsthetic problems of American architecture. Common sense is, after all, only a synonym for sound culture—for the ability to grasp a situation in all its relations; and at the present time it is more valuable in this country than the excesses of aberrant genius. By reason of their common sense McKim, Mead & White hit upon a virtuous middle path which somehow connected itself with the miscellaneous imitative traditions of our work has been in some respects a compromise, it has fulfilled the conditions of a profitable and desirable compromise. It has been a compromise informed by a practicable idea and justified by a sufficient measure of success.

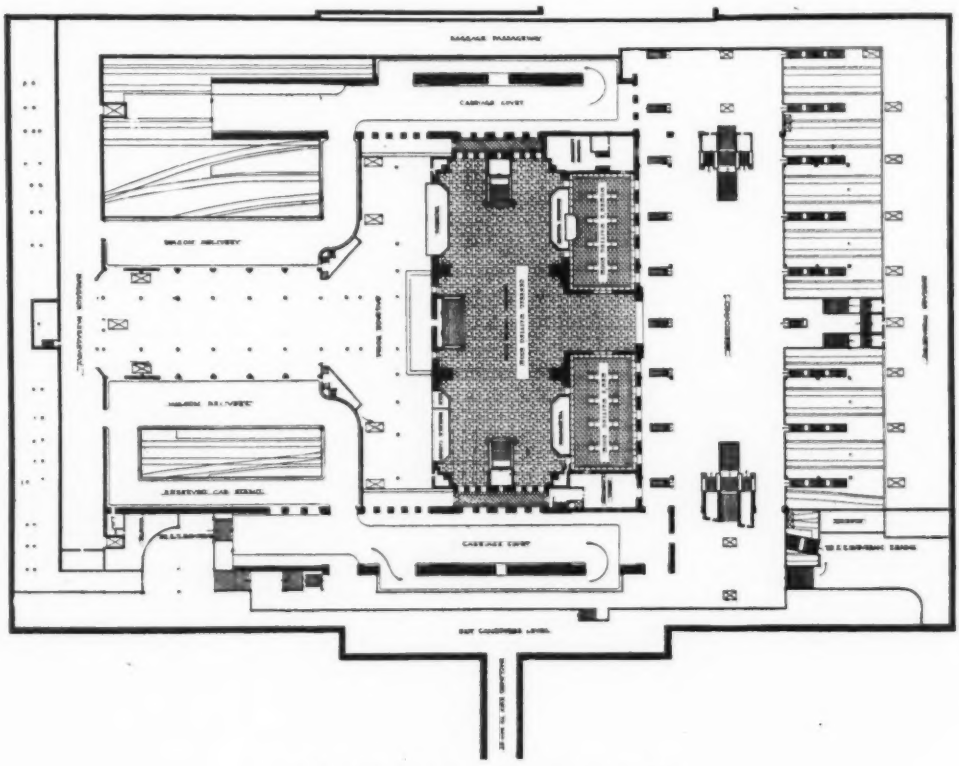
If McKim, Mead & White showed their common sense in preferring the Renaissance as a source of architectural forms to the Middle Ages, they have given an equally emphatic illustration of it by their attitude toward the modern French influence upon American architecture. They have profited by that influence without succumbing to it. Although the several members of the firm all received more or less training in Paris, they have consistently re-



PERSPECTIVE VIEW FROM 35TH STREET AND 8TH AVENUE.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

American architectural past, while at the same time preparing the way for a better future. From this virtuous middle path they have never strayed. They have not been extremists and specialists any more than they have been revolutionists. Amid the conflicting tendencies which have pulled American architects of to-day first in one direction and then in another, they have held a discreet and admirable balance. They have neither been impracticable nor mercenary; they have neither been too rigorously inflexible nor too easily accommodating; they have neither been archaeologists nor proselytes of a new art; they have been, in the old phrase, neither bizarre nor Beaux Arts. In short they have kept their heads; and if their fused to sanction or to further the spread in this country of mere Beaux-Artism. American architectural students have gone to school at the Beaux-Arts, because they believed they could obtain in that school the best of available technical training; and McKim, Mead & White have encouraged this practice by employing many graduates from the Beaux-Arts. But in their work and in their oral advice, they have wisely and carefully discriminated between the Beaux-Arts as a source of technical methods and training and the Beaux-Arts as the source of an architectural manner. The predisposition which so many American graduates of the Beaux-Arts acquire to Parisianize American architecture is not one to be

encouraged. We may profitably borrow certain salient characteristics of Renaissance architecture, because we are ourselves children of the Renaissance, and because the architectural forms of that period were flexible and by way of being universal. But we are not children of modern France, and in modern French architecture the tradi-

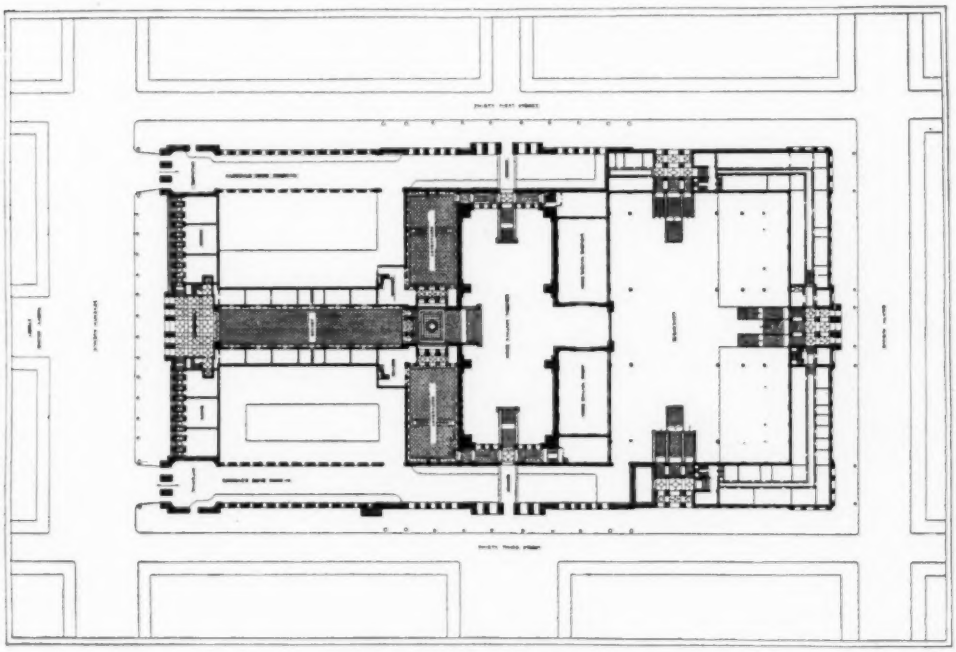


PLAN AT THE WAITING-ROOM LEVEL.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

tion of the Renaissance has been profoundly modified by the accidents and circumstances of French national development. If we accept the French influence too literally and too pedantically, we shall be leaving the broad common road for a special by-way, which will lead nowhere, and from the end of which we shall be obliged to retrace our steps. It is extremely and fortunate consequently that McKim, Mead & White have consistently refused to lend the weight of their authority to the spread of French influence (in its narrower manifestations) over American architectural practice. Their own work, however much it is the result of French training, has never been Parisianized; and the graduates from the Beaux-Arts who enter their office rarely leave it without shedding what is from our point of view the modern French architectural mannerism.

Another illustration of the common sense of McKim, Mead & White is to be found in the attitude which they have consistently adopted towards the architectural problem of the skyscraper. Apparently they have understood from the start that the ideas and the theory of design for which they have stood would appear at its worst in relation to the architecture of very tall buildings. In

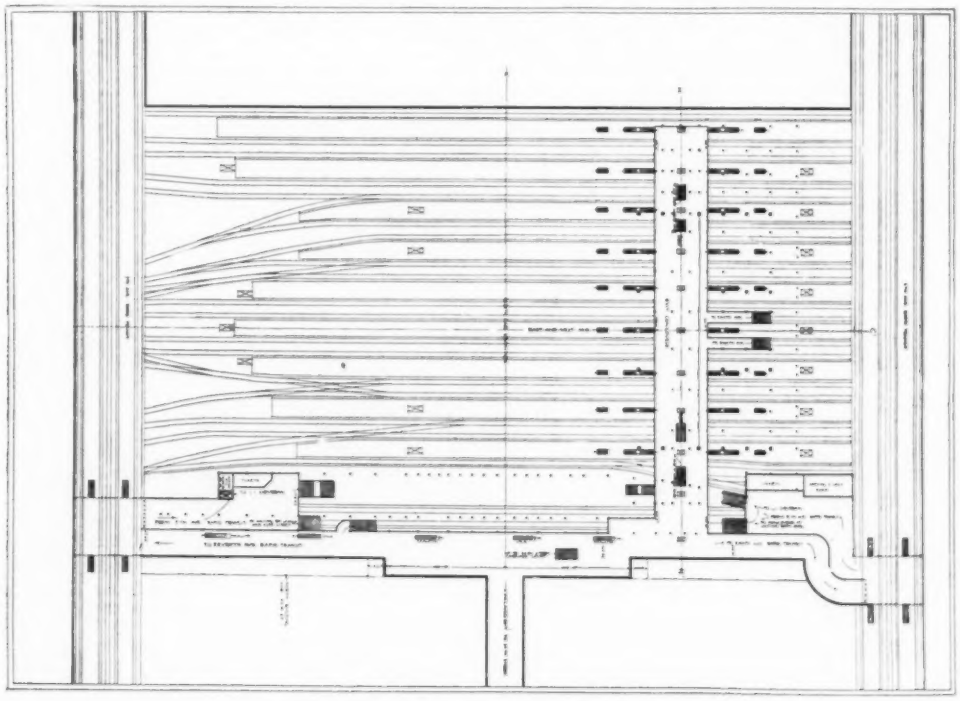
such buildings utilitarian conditions and some sort of functional expression cannot be denied and evaded, and in designing them neither the forms nor the spirit of the architecture of the Renaissance are of very much assistance. The consequence is that McKim, Mead & White have rather tended to avoid than to seek opportunities to plan skyscrapers. They have, indeed, drawn the plans for many structures such as the old Judge, the Sherry and the Gorham buildings, which are higher than would be permitted on the streets of a European city, but the New York Life Buildings, in New York and in Kansas City, are almost the only ones which can, according to American standards, properly be called skyscrapers; and this, considering the great volume of their work, is a remarkable fact. Almost all the leading architects of to-day can place a larger number of such buildings to their credit. The only explanation is that McKim, Mead & White have been disinclined to be closely identified with the design of such buildings. They have probably hoped that the time would come when the laws would place restrictions on the skyscraping tendency of business structures, and they have consciously avoided the design of facades whose height was badly proportioned to their frontages and to the width of the streets on which they were situated. Hence, large as their contributions have been to the current American way of designing other buildings, they have contributed little or nothing to the better solution of this critical problem. The New York Life Building in New York is indeed one of the interesting attempts which have been made to keep the height of a skyscraper down rather than to emphasize it, but not in that direction does the solution reside. And if it lies in the direction of emphasizing the height, they have done well to avoid skyscrapers, because their whole tendency of design



PLAN OF THE STREET LEVEL.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

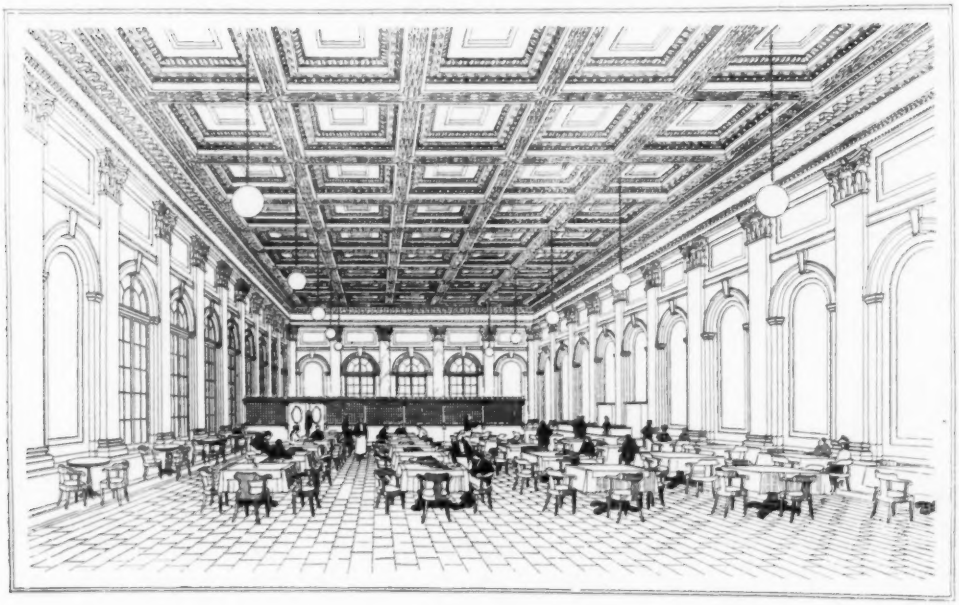
seeks the balance of lines, masses and projections, rather than overwhelming predominance of any one dimension or series of lines.

This tendency on the part of McKim, Mead & White to dissociate themselves with the big brutal fact of the modern American skyscraper may seem to be an illustration of a deficiency rather than of a merit, but in truth, while it brings out an obvious limitation in their ideas and methods, it also brings out both the soundness of their judgment and the integrity of their point of view. The design of the modern American skyscraper is a compromise, but it is a compromise which has been crowned with only mediocre success. An architect does well either to avoid it, as McKim, Mead & White have done, or else devote most of his time to it, as Louis Sullivan has done. The former could not have taken kindly and persistently to the design of skyscrapers without either revolutionizing their point of view, or else becoming unfaithful to it. They have chosen rather to avoid it, and here again they have most assuredly exhibited their common sense. The skyscraper may or may not persist as one of the characteristic problems of American architectural design, but in any event the time has not yet come for its solution. No architect has succeeded as yet in designing a rational skyscraper, which was at the same time beautiful, and the structures which, like the Blair Building, in New York, have reached the highest propriety of effect, have remained at bottom nothing more than acceptable compromises.

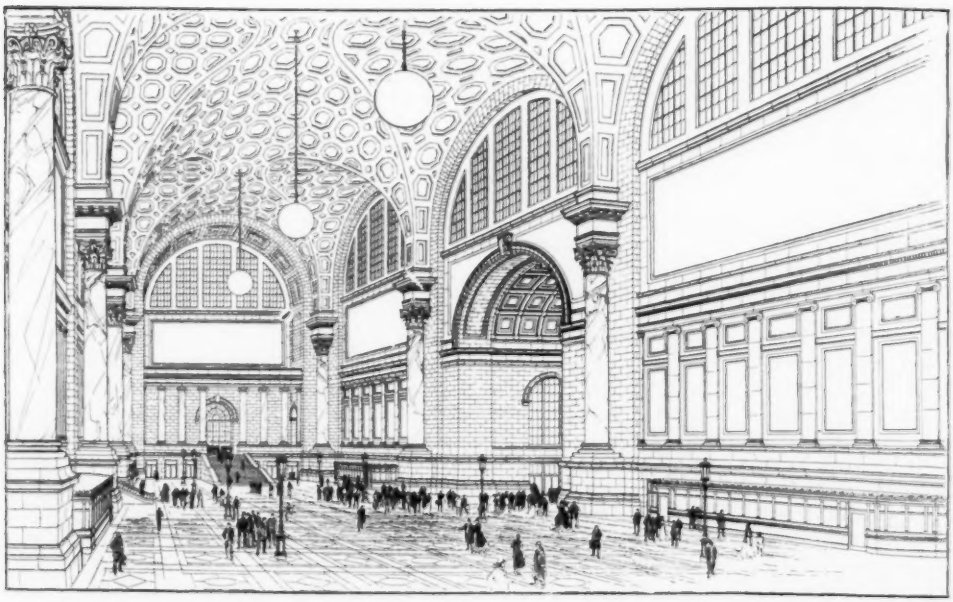


PLAN AT THE EXIT CONCOURSE LEVEL.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

No review of the work of McKim, Mead & White would be complete without some specific reference to the contributions they have made to American domestic architecture, and this division of their work is all the more interesting because of the different phases through



THE RESTAURANT.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.



THE GENERAL WAITING-ROOM.
The new Pennsylvania Railroad Station.
Seventh to Ninth Avenues, 31st to 33d Streets, New York.

which it has passed and the questions which it raises. During their twenty-six years of practice, their method of designing country houses has been more completely transformed than has their method of designing any other class of buildings. Writing eleven years ago, and with their country houses almost exclusively in mind, Mr. Russell Sturgis declared that "the picturesque side is the best side, after all, of the work of McKim, Mead & White." In his opinion, "the irregular symmetry, the gables and turrets come out better than the level cornice and the balanced uniformity," and they were better "because they were most independent of the past." Yet if the picturesque side is the best side of the work of McKim, Mead & White, it is evident that they themselves wholly failed to appreciate the fact. It was about ten years ago that they ceased to design picturesque country houses, and during the last decade their domestic buildings of all kinds have been moulded, inside and out, by the same ideas that have given shape to their other work. Instead, that is, of rejoicing in the opportunity to be independent of the past, which the American country house afforded, they deliberately tied the exteriors of these buildings to a particular domestic style, which was not at all picturesque; and they have just as deliberately clothed the walls of their more important rooms with the trappings of old French and Italian palaces. It is still open for any one to assert that the "picturesque side is the best side of the work of McKim, Mead & White," but if so its best side is the side which they have deliberately abandoned, which has had on the whole comparatively little influence, and which bulks small in the total mass of their achievement.

The truth is that they could not have continued to design country houses which were picturesque and independent of the past without hurting the integrity of their own point of view. There are many American architects who believe themselves fully equal to the task of designing indiscriminately Elizabethan timbered houses, Jacobean garden fronts, French châteaux, Florentine villas and Georgian mansions; but McKim, Mead & White are not of the number. They have made their experiments, and they have learned their lesson. In the beginning it was natural for many reasons that they should design picturesque country houses. These early dwellings were generally villas, built on a small plot of land for occupation during a few summer months; and the appropriations for their construction were as a rule comparatively modest. No opportunity seemed to be provided for the revival of any good traditional forms; and they may very well have been discouraged from the application of their ordinary theory by the manifest improperty of certain Newport palaces, which had been built on suburban lots. It was natural, consequently, for them to believe that the virtuous middle path so far as country houses were concerned consisted in avoiding such incongruities as palatial villas, and in giving a freer rein than they permitted themselves elsewhere, to the vivacity of their architectural feelings. But when the foregoing special conditions passed away, it was equally natural that they should seek to assimilate the forms of their country houses to those of their other buildings. The time came when they had more money to spend, when their clients demanded the use of brick and stone, when the houses were residences attached to considerable estates and occupied more or less during every month of the year. Country life of rich Americans was coming to resemble the country life of the rich Europeans, who built elaborate and formal houses; and there was no impropriety in bestowing upon the houses which were built to satisfy such a demand a more formal character.

The majority of the country houses erected by McKim, Mead & White during the past ten years have belonged to the English Georgian period of domestic design, and this choice shows the usual good sense which has marked what may be called the architectural policy of the firm. The Georgian mansion and its Colonial equivalent had

many limitations as an architectural model. Its forms were attenuated by an excessive reticence and timidity, by a middle-class fear of being anything but correct, and it is easy consequently for the design of a Georgian house to become second-rate and tame. On the other hand, it had certain considerable advantages. It was the final English embodiment of the tradition of the Renaissance; it was the outcome of a genuine, if timid, striving for good form; and it was associated with the one American architectural tradition of any value. Architects such as McKim, Mead & White, who have eschewed the picturesque styles, are almost forced to fall back on some modification of Georgian forms, in case they wish to build a brick house; and for the most part McKim, Mead & White have used brick. But in their adaptation of the Georgian forms, they have taken every advantage of their larger opportunities. Their handsomest Georgian houses at Manchester, Mass., and Westbury, L. I., wear a much more positive and self-confident appearance than does much of the Georgian work of the 18th century. The refinement is never weak, and the detail is applied with vigor and originality. It is Georgian work, renovated by something of an earlier and fresher feeling.

One of the best characteristics of the residences designed by McKim, Mead & White is they have retained for the most part a domestic atmosphere. Other architects who have designed houses for rich men have frequently made them barren examples of formal grandeur; and there are some of the houses of McKim, Mead & White, which are too much by way of being empty palaces. But such is by no means the dominant character of their residential work. They have used, whenever they could, a style adapted to a gentleman's residence, and they have as a rule carried out a similar note in the design of the interiors. They have not turned the rooms of their houses over to professional decorators, whose chief purpose is to unload a lot of expensive furniture and trappings on their customers and whose sole idea of interior decoration is to reproduce the letter of one of the French styles. On the contrary they have stood resolutely for the idea that the design and even the furnishing of the interior of a house is a part of the task of its architect, and whenever their clients have entrusted such a task to them, they have handled it in the same spirit which marks the rest of their work and with the same success. They have frequently used specific English or French styles, but never in a literal and lifeless way. They are as far from stylistic pedantry in their interiors as they are in their exteriors, and this in spite of the fact that they have even more frequently sought to endow their interiors with a sort of historical glamor. To this end they have used lavishly the mantel pieces and ceilings of old Italian, English and French rooms; and they have scoured Europe for the tapestries, hangings and furniture they wanted. Yet these spoils were never merely unloaded on the rooms they designed. Their use was always subordinated to a dominant architectural idea, and in spite of its magnificence, the effect was likely to be genial and something like domestic. Even such a sumptuous residence as that of the late William C. Whitney is far from being an example of barren magnificence and grandeur. The materials entering into these and other smaller rooms are selected and arranged with a genuine and lively feeling for their domestic and appropriate use. Thus they have shown in their interiors the same spirit of imaginative historical adventure that they showed in their exteriors, and its effect has been equally pervasive and ameliorating. They have a way of justifying by their success many apparently equivocal things, which their predecessors and contemporaries have tried to do and failed to justify.

We know of no more exact and comprehensive description of the work of McKim, Mead & White than to say that they have sought persistently, sincerely, intelligently, skillfully and successfully to design really beautiful

buildings. Whatever else they have been or failed to be, they have been artists. An artist is primarily a man who will undergo severe discipline and make the necessary sacrifices, in order to obtain a consummate mastery of his art and thereby to create beautiful things. Some of the sacrifices which McKim, Mead & White were obliged to make were unfortunate, but in the moral economy of an artist the end justifies the means. He cannot control the conditions, yet he must somehow reach the result. Better than any other American architects of their time they have reached the result, and other architects, who were on the one hand more scrupulous, or on the other less single-minded, have, comparatively speaking, failed. Americans of the next few generations will regard the best of their buildings, not as the relics of a superseded architectural fashion, nor merely as the progenitors of the still better buildings which we hope may follow, but as architectural monuments, which satisfy a permanent and a normal sense of beautiful form.

Good architecture ought to be something more than beautiful, but it cannot be anything less. Without beauty, it may possess many admirable qualities, but will none the less be dead. Beauty is the child and the parent of artistic vitality, and in a country such as the United States, which was hopelessly deficient in beautiful things, no artistic progress was possible until some such plant was naturalized. McKim, Mead & White have started the process of naturalizing in this country beautiful buildings. They had to obtain them by transplantation, but that does not diminish the value of the achievement. They have made beauty in things architectural more familiar to Americans, and hereafter we shall the better be able to distinguish between buildings that are shapely and buildings that are not. That is the essential task and its edifying effect. Americans have plenty of excellent ideas and good intentions, but they are without a national artistic experience; they are without any instinctive sense of good form —any innocent and right-minded love of beauty for its own sake. It is this instinctive sense of good form which they must acquire first, and the only way they can acquire it is to have objects which embody it placed liberally and somewhat ostentatiously before them. This is what McKim, Mead & White have started to do; and their contemporaries and successors should for a while continue to work along similar lines. But whether the work is continued or not, the soundness and high value of their contribution to it cannot be denied. They have shown the way. They have given us a new hope, and one that is not to be despised, because it is associated with so many fears.

Henry W. Desmond.
Herbert Croly.

Postscript. The foregoing criticism was written previous to the death of Mr. Stanford White, but we have not found any reason for modifying the article because of that deplorable event. Each of us may have his opinion as to how much Mr. White contributed to make the work of the firm what it has been, but the fact remains that his special contribution is not to be definitely distinguished from that of his two partners. While his death must assuredly mean that the work of the firm will be somewhat different in the future from what it has been in the past, that circumstance cannot alter in any essential respect the meaning of the work that has already been done. His achievements as an artist disappeared behind the firm name of McKim, Mead & White, and all that remains distinct to his friends is the memory of a kind, generous, harding-working and very talented man.

NOTES & COMMENTS

The architectural societies mentioned below send us through Mr. John M. Carrere, treasurer of the Architectural League of New York, a copy of resolutions passed by their respective Executive Committees as follows:

"Resolved, That the Executive Committees of the New York Chapter of the American Institute of Architects, the Society of Beaux Arts Architects, and the Architectural League of New York, desire in the name of their respective societies to express their sense of the great loss which the profession and the art of architecture have sustained in the death of Stanford White.

"His quick and generous appreciation of all that is beautiful, even beyond the field of his immediate profession, was so genuine that the influence of his work will long continue to be a stimulus to the artistic development of this country.

"Only those of us who have been closely associated with him professionally can fully appreciate the love and enthusiasm with which he devoted himself to art.

"His was a commanding personality, and whatever he produced had the touch of genius."

THE CHURCH AND THE ARCHITECT

After much delay, Professor Waldo S. Pratt, of Hartford, who is the Secretary of the Department of Art and Music of the Religious Education Association, has succeeded in obtaining the publication in pamphlet form of the papers presented at the convention in Boston in the winter of 1905. While the delay, due to no fault of his, may well have been annoying, such are the subjects of the papers and the conditions of ecclesiastical art, that the pamphlet could not be other than welcome at any period. The contents are as follows: "The Treatment of Church Interiors," by Ralph Adams Cram, of Boston; "The Treatment of Church Exteriors," by James Sturgis Pray, of Boston; "The Educative Power of Organ Music," by George A. Burdette, of Boston; "The Educative Power of the Great Painters," by Rev. Henry G. Spaulding, of Brookline, and "Artistic Studies in Theological Seminaries," by Professor Pratt. The first two articles are those of special interest to architects. Of these, Mr. Cram's is exceedingly general—as, in its brevity, it had to be—and he has since so elaborated his theme that one will scarcely look here for much enlightenment. But it is interesting to observe that to his audience—made up, not of professional architects, but of church members representative of a broad range of intellectual interest and culture—he laid down these rules and dicta: "How weigh conflicting claims and decide as between architect and architect or decorator and decorator? By a competition of schemes and a vote of a building committee, or a poll of the congregation? Never, under any circumstances whatever. How then? Simply by recognizing the fact that from the first moment of recorded history, and whether in Europe or Asia, the laws and principles of good art were absolutely the same, whether expressed in the lines of a Greek or Buddhist temple, a Roman basilica, or a Gothic cathedral, down to some ill-defined point in the first half of the sixteenth century; and that after that the laws were entirely new, and, except in music, literature and the drama, just as entirely bad. This, then, is the bar of justice before which any artist postulant for favor must plead. If in his words and work he shows that he understands, accepts and tries to follow the pre-sixteenth century laws, then he is the man to tie to. He may fail, and he will fail, to produce work that will rival that of the great years; but he will not disgrace you, and through the employment you give him, and the standards to which you hold him, he will go on to better and better things." He adds that fidelity to underlying laws and principles does not mean the copying of modes and forms. His final word is, "Have some one man responsible for all that is added to a church. If it is a new edifice, then retain the architect permanently to pass on every window, every piece of decoration, every stick of furniture that is subsequently added. . . . A true church is never finished and it is unwise to change horses in the middle of a river." There are few good rules that are more in need of publicity than is this.

PLANNING THE CHURCH YARD

Mr. Pray is a landscape architect, and his paper might have been more accurately entitled "The Setting of the New England Village Church." Even so, it is of interest to architects. He takes as an example "the old New England meeting-house type, built of wood," and calls attention to its attractiveness seen at a distance, "dominating a little hamlet which nestles among the hills." He thinks the structure most agreeable when painted white, with green blinds; and thinks that "near at hand it can never suggest anything but the sterner faith of our sturdy forefathers, whether Pilgrim, Puritan, Quaker, or what not, and any attempt to soften its severity by painting with color, or much planting, even if the planting be chosen with restraint, is pretty apt merely to weaken its old expression without accomplishing a new one." As there is scarcely any building more formal in its lines than this, he would have rigidity and devotion expressed in a formal planting around it. He suggests a clipped hedge of privet, of arbor vitae, or of box, around the base of the building and several feet out from it, with openings opposite basement windows. The boundaries of the lot may also have a formal clipped hedge, unless the grounds are of such extent that, counting little in direct relation to the lines of the building, informal border shrubbery may be used without an artistic jar. In that case only would he be glad to see it used. If the grounds are sufficiently large, formal rows of trees along the boundaries and leading up to the main entrance, may be exceedingly effective. He presents certainly an interesting theory and one very little put into practice. But would the effect of informal planting be so bad? We may recall that he found the little church very attractive as seen from a distance, dominating a hilly landscape that had nothing of formality about it.

A RESTORATION

While on the subject of church architecture, it is interesting to note that the approach of the Jamestown ter-centennial celebration has offered an occasion for restoring the Burton Parish Church at Williamsburg, Va. The restoration, now practically completed, has been carried out with fidelity and with care for both past and present. Excavations brought to light the foundations of the first brick church, built about 1640 "and burned in 1676, the ruined tower of which has long been the most conspicuous and interesting monument of the earliest settlement of English-speaking peoples on this Continent." In order to preserve these foundations, several courses of brick, taken from the old church, had been run up and capped with cement, and then a temporary frame built over them, as a protection from the weather. A brick building, erected under the supervision of the National Society of Colonial Dames and at the suggestion of the Association for the Preservation of Virginia Antiquities, now replaces this temporary structure. The Boston "Transcript" says that a model for it was found in the seventeenth century brick church at Smithville, thirty miles down the James River; and "The Outlook," remarking that "no church in America has more interesting associations than this," finds its careful restoration illustrating "the wise way in which to commemorate a great event."

ENTHUSIASM AND GOOD SENSE

The popular wave of "improvement" enthusiasm, high as it has risen, appears still to be a rising tide. There can be no doubt that it is going to leave a conspicuous mark on the country. From St. Louis comes the report that the local Civic League now has upwards of 4,000 members, and the city has twenty-three other local organizations. Henry Turner Bailey, returning from a lecturing tour in Northwestern towns, has described with modest diffidence, for the Improvement Department of the Framingham "Tribune," his experience in Helena. He spoke there each evening for a week, illustrating his talks with stereopticon views of the best and worst features of the city, closing Saturday night with the topic "A More Beautiful Helena." Beginning with an audience of nine hundred he ended the week with an audience of fourteen hundred. That evening twenty of the men who founded the city had reserved seats near the platform, and the Mayor of the city and the Governor of the State were present. And he has since learned that his suggestions have been laid to heart. When one considers the rawness of many of the Western towns, and the consequent ease with which they might be moulded into cities beautiful, the enthusiasm of which this is a type is most encouraging. Secretary Flesner, of the St. Louis Civic League, to return to that, laid down in his recent annual address an ideal course of action for im-

provement societies to follow. He said: "If there is a clear case of neglect of duty on the part of a city official, we shall go after him; if a bad ordinance is introduced we shall seek to defeat it. But in the main we shall accomplish far more for civic betterment by projecting well defined plans for improvement and by co-operation with city officials in securing their fulfillment." If the improvement societies, big and little, would generally follow this course, the results of the movement would grow even faster than has the movement itself.

NEW YORK'S BIG BUILDINGS

A recent article in "The Outlook," by Sylvester Baxter, on "The New York," contained some happy architectural characterizations. Such, for instance, was the description of certain of the apartment houses on that part of Broadway that is of boulevard pretensions as having a "Florodora-hattish Mansardism!" He made use of a new and apt figure, too, when in picturing the impression given by the skyscrapers of the lower city he likened it to that received from "organ tones," adding, "In the presence of this structural immensity the beholder would hardly marvel should the *Valhalla-motiv* suddenly peal out in mighty resonance above the din of traffic. One is even inclined to wonder if some day the Valhalla comparison may not prove something more than fanciful. Perhaps a curse like that of the Rhinegold may be working its spell upon the scene, until some day brings the culmination of age-long tendencies and the whole vainglorious fabric, with all the majesty of its long worshipped gods, suddenly totters and crumbles into the abyss! Indeed, something demonaic actually seems to brood over the scene, overshadowing the sublimity of form that compels admiration for gigantic achievement." But he is not blind to the scene's picturesqueness. The great buildings "pile themselves together and one above another as mountain masses range upward from the plain. Again, they suggest weird castles inhabited by mysterious giant beings. Under manifold aspects of atmosphere, of lighting, changing with the varying hours and days and seasons, modifying and diversifying themselves from moment to moment, there here should be endless resources for an artist. In such connection there come to mind the work of men like Guérin, Pennell, Childe Hassam, and Shinn." It seems a pity, he says again, that another Spanish term, *barranca*, should not be domesticated in referring to the cañon like streets of New York. The word designates a ravine with sloping V-shaped sides. The new building regulations in Paris provide for such conformations in narrow streets, where it is permitted to erect high buildings if their fronts be terraced back, so as to let the sunlight reach to the pavements and the air to circulate freely. In Massachusetts, also, there has lately been strong agitation for a similar law to affect all the cities of the Commonwealth.

AN EXTRAORDINARY RECORD

One of the most remarkable, and therefore most interesting records made by an improvement organization in the United States is that of the Park and Pleasure Drive Association in Madison, Wis. The association is so little of an advertiser as to be scarcely known to the general public, outside of Wisconsin at any rate. Yet its annual reports are among the best illustrated and most attractively prepared of all that come from park boards, while its financial chapters are a wonder tale of public spirit. The latest report includes an account of the association's beginning. It appears that fourteen years ago a voluntary committee of citizens undertook the work of securing parks and drives for Madison. Two years later, in 1894, the committee was reorganized into a corporation, and five years after that it became, without change of name, the present association. During the whole of these fourteen years the members and friends of the association have subscribed an average of more than twelve thousand dollars a year for the creation and maintenance of the parks and drives, practically all this work being odne by voluntary, not municipal, tax. This is certainly a remarkable evidence of public spirit when it is considered that even now Madison has only 25,000 population. Nor does this sum represent all that has come to the city, directly and indirectly, through the association, there not being included in these figures the value of lands owned and controlled by it in trust for the municipality, nor $10,000 contributed for the erection of a certain bridge, nor $56,000 and more that has been contributed by the railroads. The seeming ease with which the money is secured is not less remarkable than are the amount and its persistence, year after year. During the present year six thousand dollars was subscribed in response to a postal card notice, and—by the way of

showing the breadth of the response—it should be said that only nine of the subscriptions exceeded $25, and that more than a thousand persons subscribed—in a total population of only 25,000. It is estimated that during the fourteen years the loss on subscriptions, through failure to pay what was promised, has been under three-quarters of one per cent. After such a record as this, extending through many years, there is no need for an outsider to commend the use the association makes of the money. It is worth while, however, to note—as a further merit—the harmonious relation that has always existed between the association and the city. "Never," says the president, "has the association asked anything of the city government which has not been granted. Furthermore, the vote of the Council has been always either unanimous or practically so."

EFFECTIVE BUILDING SITES IN NEW YORK

It is an ancient reproach that New York has few locations where a building can be seen in proper perspective. This, Mr. Baxter thinks, is no longer as emphatically true as once. He speaks of the always cited vista of Trinity Church up Wall Street, and finds it "even enhanced" by the framing of the façade and spire between the tall, flanking structures. He refers to Grace Church at the turning of Broadway, and discovers in the great armory tower on Fourth Avenue, at Thirty-fourth Street, an instance of an essentially monumental building realizing its best intent. He hopes there will be permitted the intrusion of no skyscraping neighbors to dwarf this, as the twin spires of St. Patrick's have now been so unfortunately dwarfed from certain view points. The site of the Custom House is worthy of that structure's deep significance. He notes here, by the way, in the Produce Exchange and Washington buildings broad masses of red brick a reminiscence that seems to establish lineal connection between the Knickerbocker tradition and the city of to-day. The striking vistas of the Times and Flatiron buildings are not overlooked, in a consideration merely of sites; and he finds yet another impressive vista on a great thoroughfare in that of the masses of the two big hotels that confront each other upon Fifth Avenue to form a gigantic gateway. It surely is not a little instructive and interesting thus to see the great changing city as it seems to-day to the eye of an outsider of sympathetically artistic temperament.

PUBLIC ART LEAGUE

To the general public, and hence no doubt to the average Congressman, the Public Art League's renewal this spring of a campaign to secure a National Advisory Board on Civic Art was of less interest than it might have been, simply because the Washington "expert commission" had done so well. The theory had been that the result would be exactly the reverse. The Public Art League desisted from its discussion of the subject when, in 1901, the Senate appointed the commission to report on the development of the City of Washington. The Commission having now fully demonstrated its worth, both sentimental and practical, the League returned to the charge expecting to find a sympathetic public. A bill was introduced (on the last day of March), and referred to the committees on library, and there the public has seemed to be content that it should rest. Not understanding the situation very well, the position seems to have been that the Commission satisfied all necessities. The officers of the Public Art League are: President, Richard Watson Gilder; Vice-Presidents, Robert S. Peabody, Augustus St. Gaudens and John La Farge; Secretary, Glenn Brown; Treasurer, Robert Stead. These are men who, when in earnest, are not easily diverted from their purpose; and men whose opinion on art subjects the public respects and is likely to adopt at last—if the expression be sufficiently clear, persistent and forcible. So it is probable, if the officers really be in earnest, that the end is not yet—and what reason is there to doubt the officers' earnestness?

ECCLESIASTICAL ARCHITECTURE

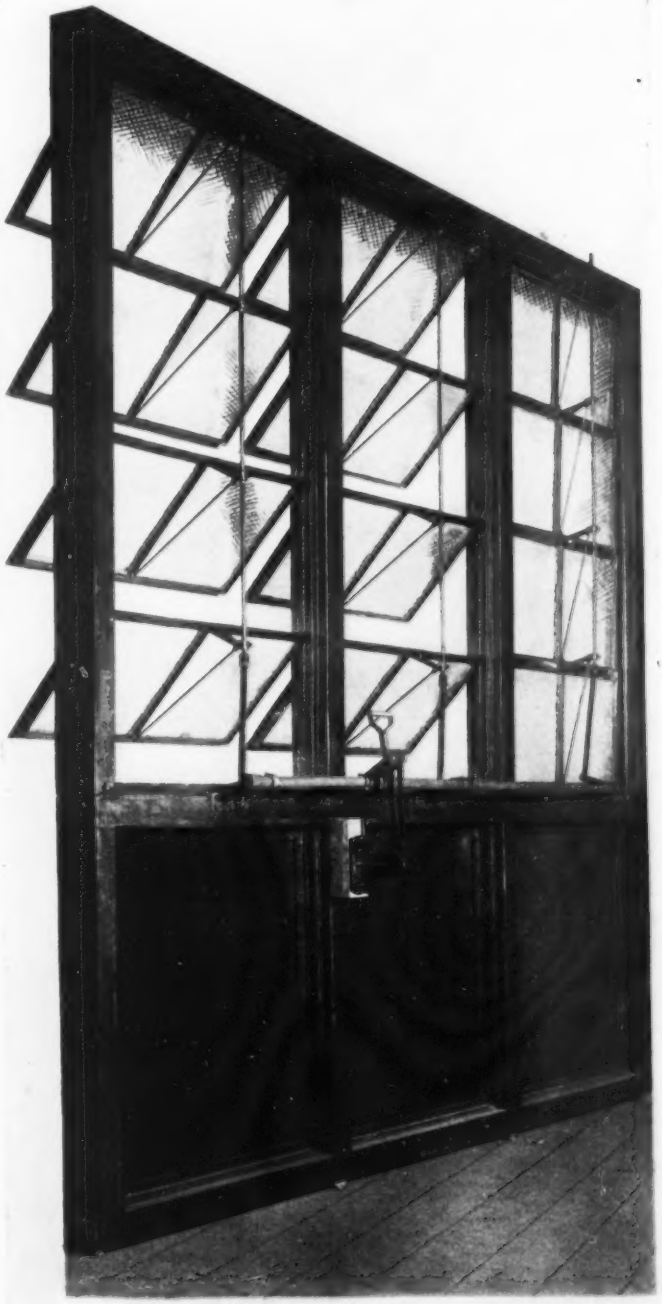
If not very certainly of a deep and hopeful significance, at least it is encouraging, that there should have lately developed a wide discussion of the principles of ecclesiastical architecture in circles that are not architectural. There was a synopsis here last month of the papers on this subject recently published by the Religious Education Association. To these may now be added a series of articles printed in "The Church Economist," a non-sectarian paper devoted to the dynamics of church organization. These articles are by George Ashdown Audsley, LL.D. (and architect), and bear the general title "Some Earnest Words on Church Architecture and

Building." The writer very properly lays stress on the essentialness of sincerity as a factor in good ecclesiastical architecture. He says to his non-professional readers: "Look at the wall I have attempted to describe, with its rudely worked stones, its unnecessary buttresses, and its sanded wood window frames, and see if it can be considered architectural. You will, perhaps, hesitate, for the wall bears a strong likeness to specimens of church building with which you have long been familiar, and which you have probably been led to consider architectural. I shall not hesitate, however, to assure you that not only is such a work not architectural, but that it is a false and ignoble piece of building, hardly fitted for the side of a country barn." This sounds like Ruskin, and the more such lessons can be brought to the attention of church building committees, the better it certainly will be for our ecclesiastical architecture. The writer's second point is his description of the adequate church structure as "a prayer." "Had the reader sat," he says, "as often as I have done at the footstool of the old church builders; had he studied, day by day and from year to year, their great and worthy works, until their earnest faith, their fervent prayers, and their devout aspirations became evident to the mind in every touch of loving care and unselfish thought and labor bestowed on each sculptured capital, each storied window, each carved and painted beam of their noble churches, which have for so many centuries been the pride of Christendom; had he done all this, time after time, through all the best years of his life, he would not question that a church could become a prayer." Finally, he gives force and directness to his discussion by seriously asking these questions of those who contemplate the erection of a church: "Do you realize any grave responsibility, any pressing sense of duty, when you undertake the erection of a church? Do the materials to be employed in its construction, the proper arrangement and proportions of its essential parts, and the manner and details of its architectural adornements, give you anxious and serious thought? Do you desire it to be a lasting record of higher aspirations and actions than the mere expenditure of money in economical building? If not, then you have not grasped the true and full nature and gravity of your undertaking." This is good, straight-out-from-the-shoulder doctrine.

SOCIAL SERVICE IN SMALL PARKS

The latest annual report of the South Park Commissioners of Chicago is the first to make record of the results of that moral, civic, and social service which the commissioners have undertaken to develop in the small parks and squares. This they have done at such large expense and elaborate pains as to attract the attention of park officials and sociological students in all parts of the country, and there has been not a little curosity as to the adequacy of the returns. Unfortunately, during the time covered by this report, none of the parks and squares has been running with every department complete for a period of even six months, and some of them had been thus in operation less than one month. The present statistics, therefore, are no more than an index, but as such they are interesting. If it be objected that the charm of novelty may have swollen some figures, there should be put over against that factor an ignorant public's unfamiliarity with the opportunities offered. The value of the well-planned field house in parks and squares in the tenement district seems to be established, the report showing that during the short time these were in service 1,200,000 persons used them. Branch libraries and club rooms contributed much to this total. The popularity of the indoor gymnasiums—that of the outdoor was to be expected—was instantaneous, so that it immediately became necessary to require formal application and to issue tickets of membership. When the report was prepared, there were 14,403 such tickets in the possession of persons making systematic use of the gymnasiums, and the applications were then at a greater rate of increase than earlier. In the basketball league alone there were twenty teams (about 200 players), furnishing their own uniforms, paying their own carfare, and playing before spectators who paid no admission fee. One of these teams, which is fairly typical, was composed of an Italian, a Russian Jew, a Frenchman, a Swede and an Irishman. All are working boys, cooperating in an effort to accomplish a common object and in honor of a common name, and subjecting themselves to proper authority, law and order. The civic as well as social service in this is obvious.

In continuation of Mr. Freitag's article on "Ornamental Metal Work and Wire Glass" in the August issue of the Architectural Record, we show herewith a detail of iron and glass window construction designed and executed by the Hecla Iron Works of Brooklyn, New York City, for the Pennsylvania Railroad Company's new power house at Long Island City, Westinghouse, Church, Kerr & Co., New York, engineers. As pointed out in that article, more attention is being paid to the decorative treatment of fireproof enclosures in metal and wire glass. The notion that an elevator enclosure, a window or a marquise treated in metal and wire glass is necessarily an ugly, though useful, device, has been proved to be unfounded. The engineer and the architect have reached a satisfactory understanding on the rational treatment of such features, This was fully illustrated in Mr. Freitag's article which shows in figures 2, 6, 8, and 9 a variety of fireproof metal and wire glass decoratively treated and executed by the Hecla Iron Works, credit for which was inadvertently omitted in the article.



IRON AND WIRE GLASS WINDOW DETAIL—PENNSYLVANIA RAILROAD COMPANY'S NEW POWER HOUSE.
Long Island City, N. Y.
Westinghouse, Church, Kerr & Co., Engineers.
The Hecla Iron Works, Contractors.

Views of the Marble Works

OF

The Robert C. Fisher Co.

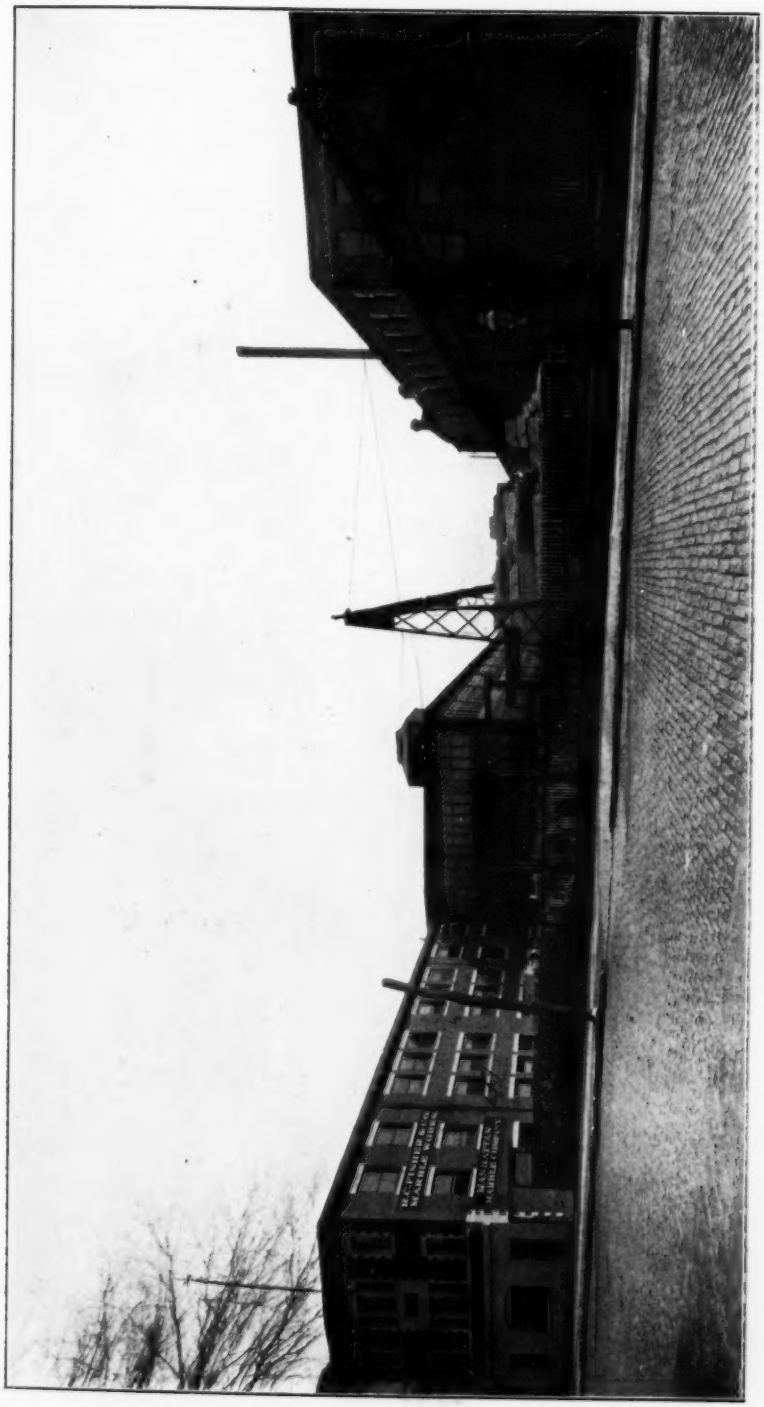
139th to 140th Streets

Locust Avenue and East River

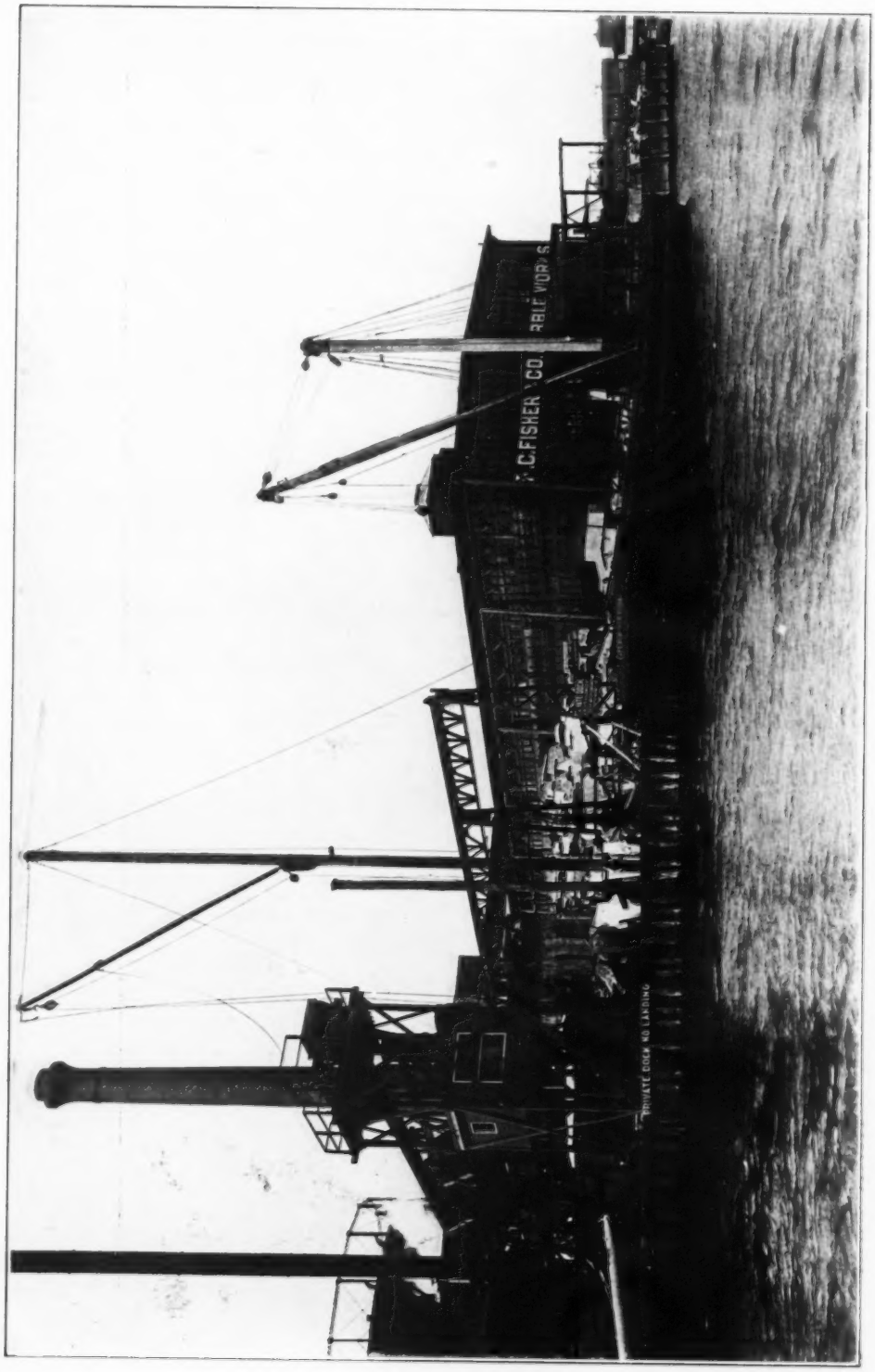
NEW YORK CITY



THE ROBERT C. FISHER CO., MARBLE WORKS, NEW YORK CITY.
Office Building, Locust Ave.



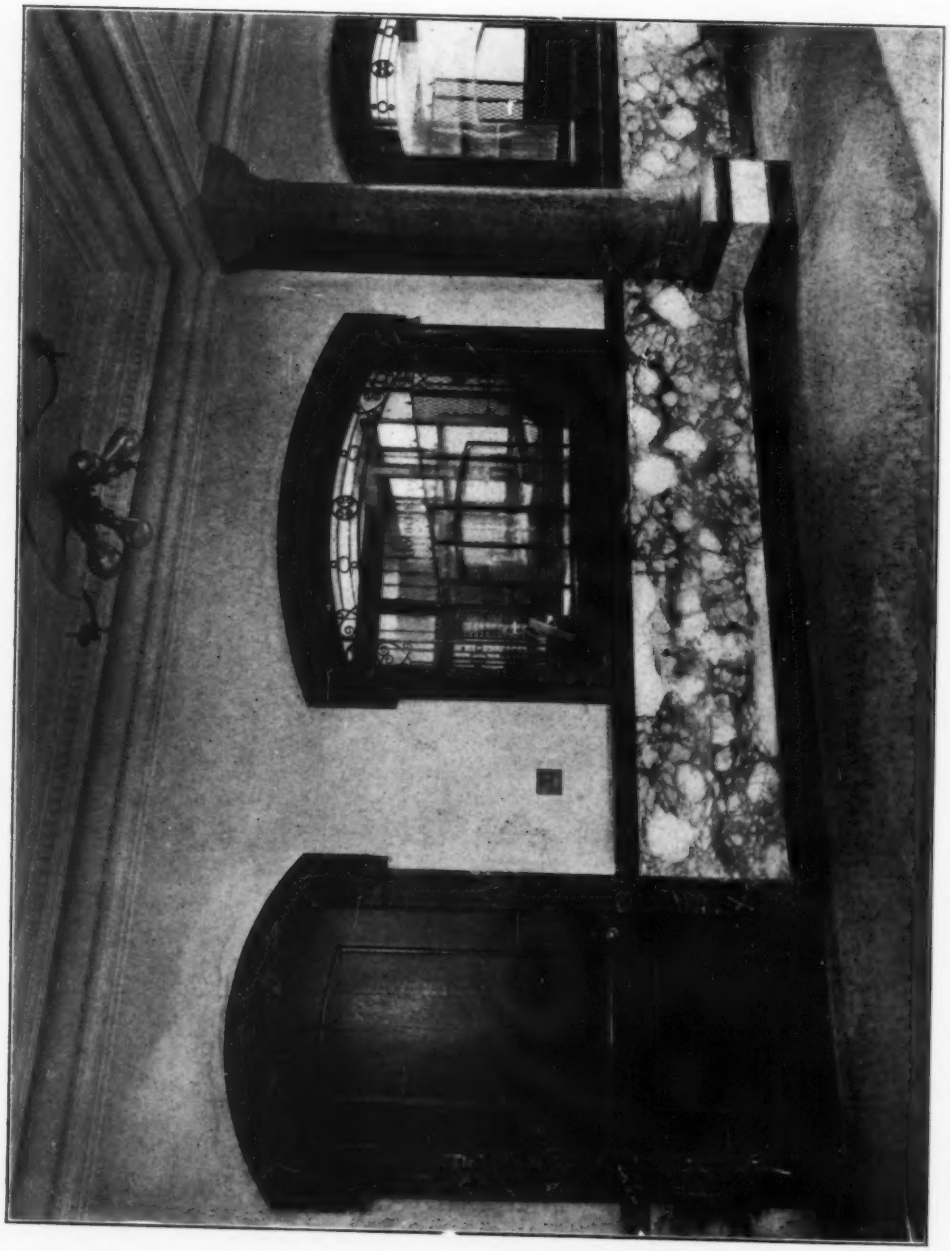
THE ROBERT C. FISHER CO., MARBLE WORKS, NEW YORK CITY.
General View from Locust Ave.



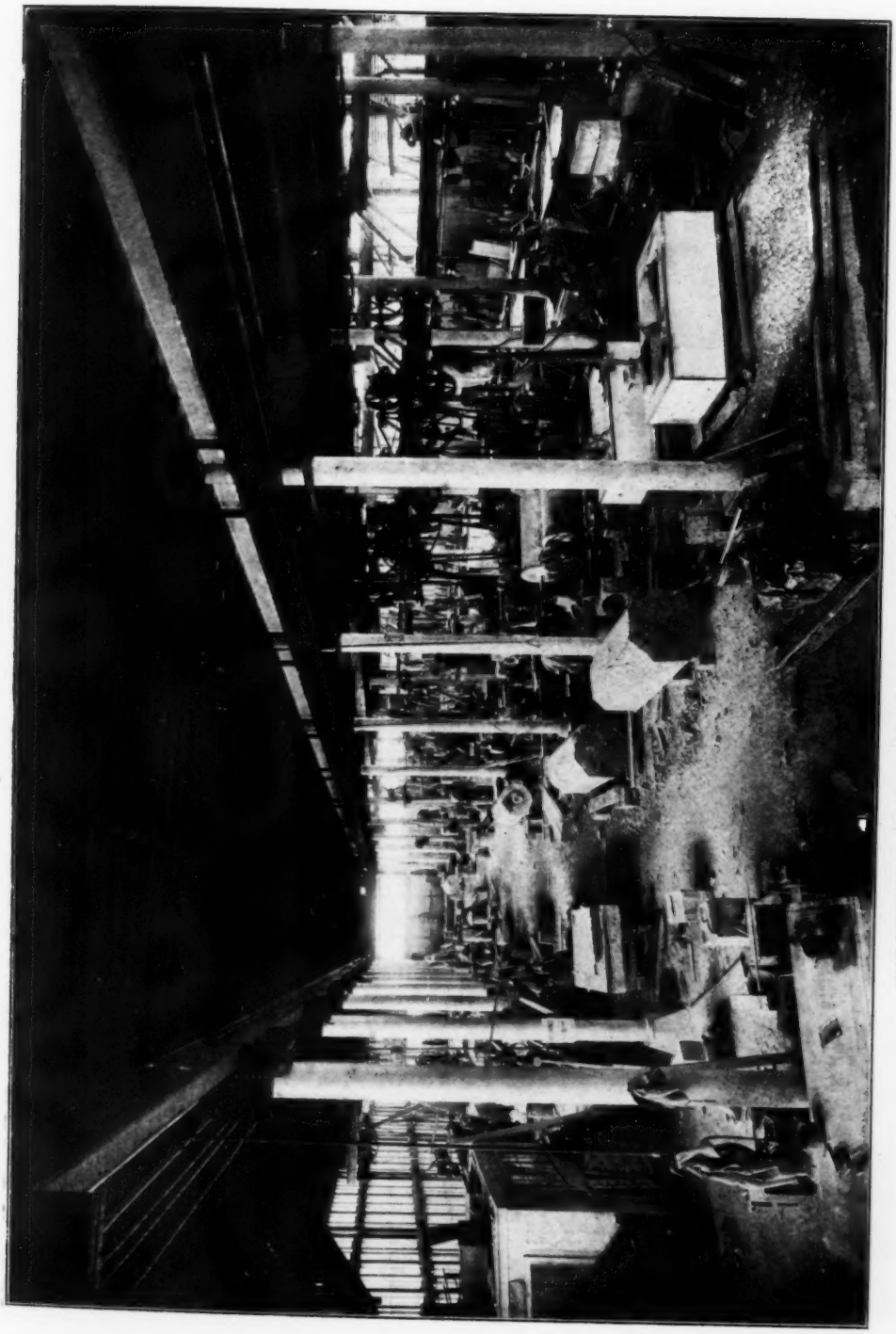
THE ROBERT C. FISHER CO., MARBLE WORKS, NEW YORK CITY.
General View from the East River.



THE ROBERT C. FISHER CO., MARBLE WORKS, NEW YORK CITY.
General View of Main Building.



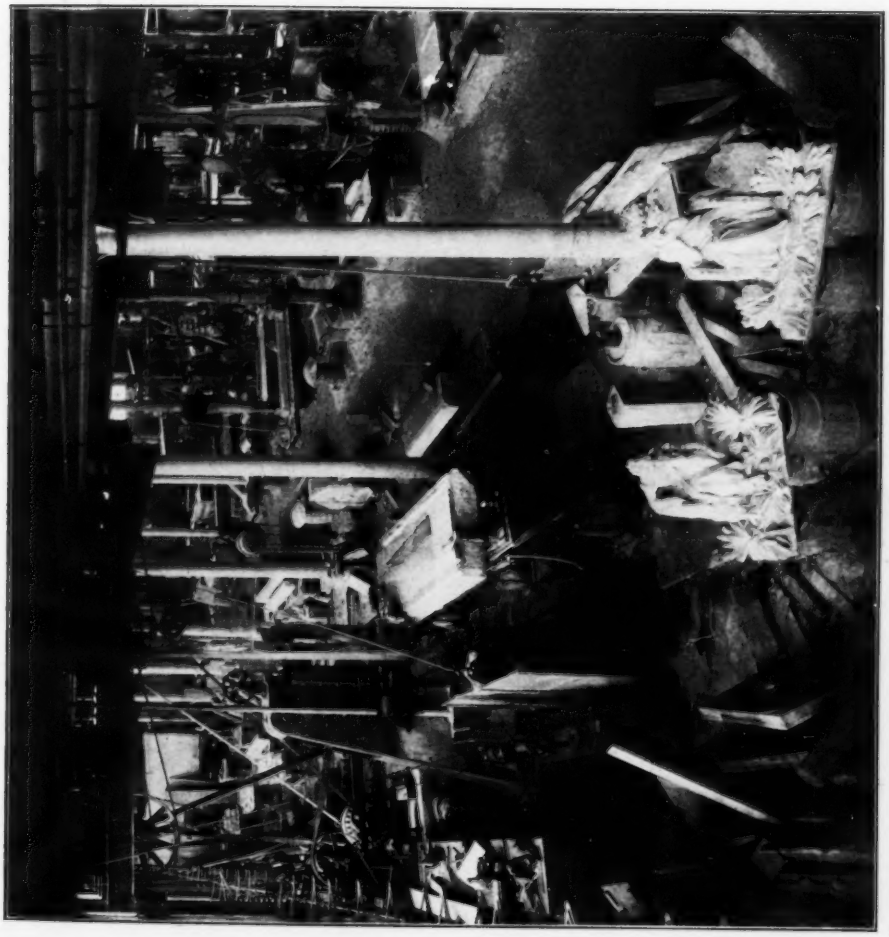
THE ROBERT C. FISHER CO., MARBLE WORKS, NEW YORK CITY.
Reception Room and Office.



THE ROBERT C. FISHER CO., MARBLE WORKS, NEW YORK CITY.
Turning Lathes and Planing Machinery, Main Floor.



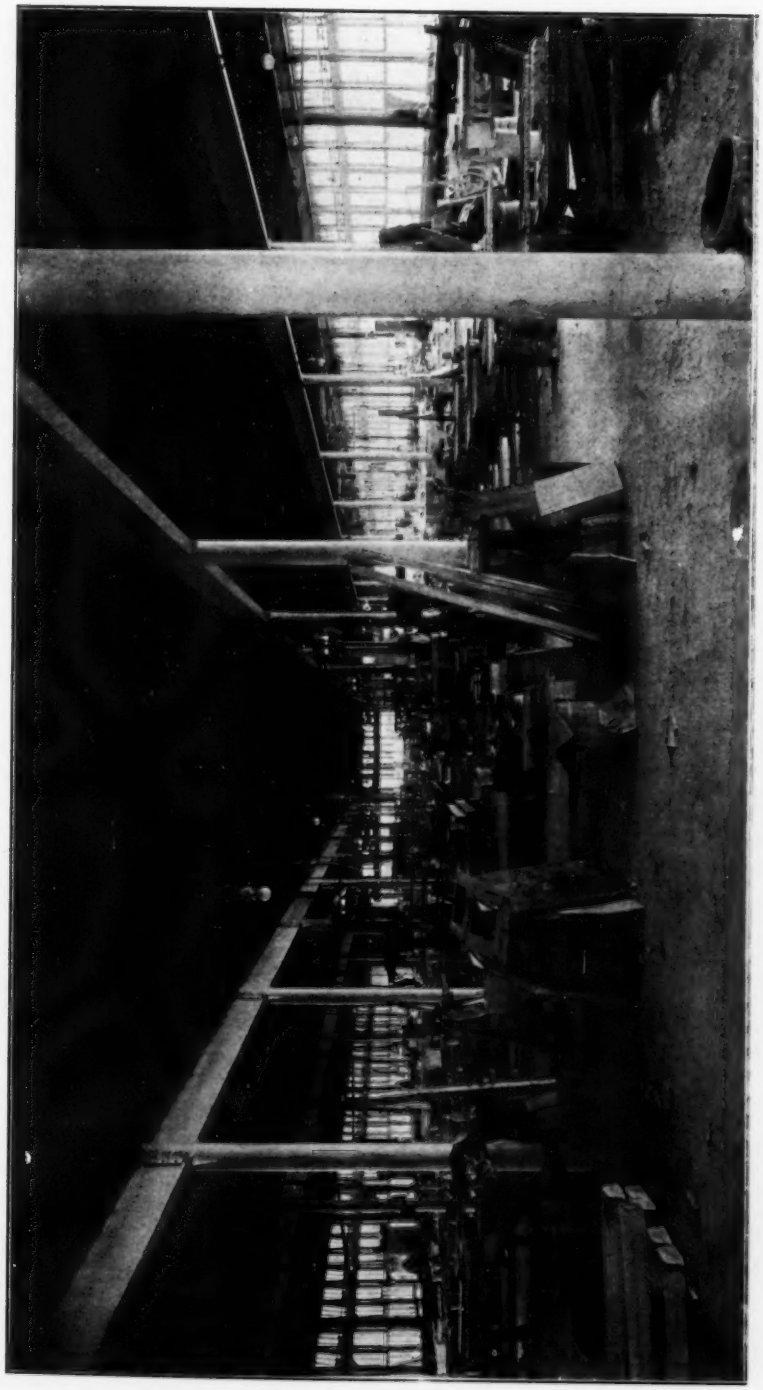
THE ROBERT C. FISHER CO., MARBLE WORKS, NEW YORK CITY.
Rubbing Bed Machinery, Main Floor.



THE ROBERT C. FISHER CO., MARBLE WORKS, NEW YORK CITY.
Carborundum Machinery, Main Floor.



THE ROBERT C FISHER CO., MARBLE WORKS, NEW YORK CITY.
Sawing Machinery, Main Floor.



THE ROBERT C. FISHER CO., MARBLE WORKS, NEW YORK CITY.
Carving and Polishing Floor.

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The man who improves and perfects a new material for building construction which will neither burn, crack, break nor bend, and yet possesses all the toughness of hardwood, the solidity of stone, the non-absorbent qualities of tile, and a hundred other qualifications of the choicest building



THE TIFFANY RESIDENCE, 1884.

products must be acknowledged a benefactor of mankind.

The products known as "Granolithic" and "Taylorite" possess all the merits enumerated. They have stood the tests of the laboratory and the tests of time, and are practically acknowledged to be ideal as building material.

The practical approval referred to is the acceptance by the Building Department of the City of New York for all fireproof buildings, and the adoption and use by the greatest architects and building constructors of Manhattan and other cities. The noblest buildings, hotels and residences of the city are using "Granolithic" or "Taylorite," and they may be seen in various stages of service measured by years, and found to be more than was ever claimed for them. Among the hotels where "Granolithic" flooring is laid are The Waldorf-Astoria, Sherry's, the Delmonico, the Manhattan, the Holland House, the New Netherlands and the New Hotel Astor; among office buildings: The Stock Exchange, the Corn Exchange Bank, Kuhn-Loeb Building, the Commercial Cable Building, the Postal Telegraph Building, the Morton Building, the American Exchange National Bank Building, the Vincent Building, the Dun Building and the New Tribune Building. "Taylorite" in flooring and base is laid in the Women's Hospital, the Babies' Hospital, the Manhattan Ear and Throat Hospital, the Power House, B. R. T. Co.; the Carnegie residence, the Stokes residence, the Naval Branch of the Y. M. C. A., Brooklyn; St. Bartholomew's Clinic Building, Babies' Hospital and the New Day Nursery in Paterson, the Madison Square Church House, the Garden City Hotel, L. I.; the New York Juvenile Asylum, the New York Public Free Baths (3), and the New York Women's Hospital, the Edison Company's Lodge Rooms, the Dow School, the Williamsburg Power House, B. R. T.; the Chapel at Columbia College, and the kitchens of the Commerical Cable Building.

The celebrated Tiffany residence at Seventy-second Street and Madison Avenue, New York, was the first building in which Mr. Ronald Taylor first installed "Granolithic," under the direction of the famous firm of architects, McKim, Mead & White, and the Hamilton Hall (see illustrations), Columbia College, was the last.

Mr. Taylor has made the subject of perfect flooring a life-long study, and his advice has been sought as well as his active interest, in the construction of concrete and other floors as well as those of "Granolithic" or "Taylorite," during the past twenty-five years.

Forty years ago Matthew Taylor, Mr. Ronald Taylor's father, was a prominent member of the New York Stock Exchange, a banker and active member of the firm of Stokes, Taylor & Co. Soon after the civil war he became one of the active pioneers of the asphalt business in America, and was



HAMILTON HALL, 1906.

the first importer of Trinidad Lake pitch. One of his first contracts was for the paving of Pennsylvania Avenue in Washington from the Capitol to the Treasury, as well as the paving of nearly all the public squares in the City of New York.

A Few Examples of Prominent Buildings
Erected by

THE TIDE-WATER BUILDING COMPANY

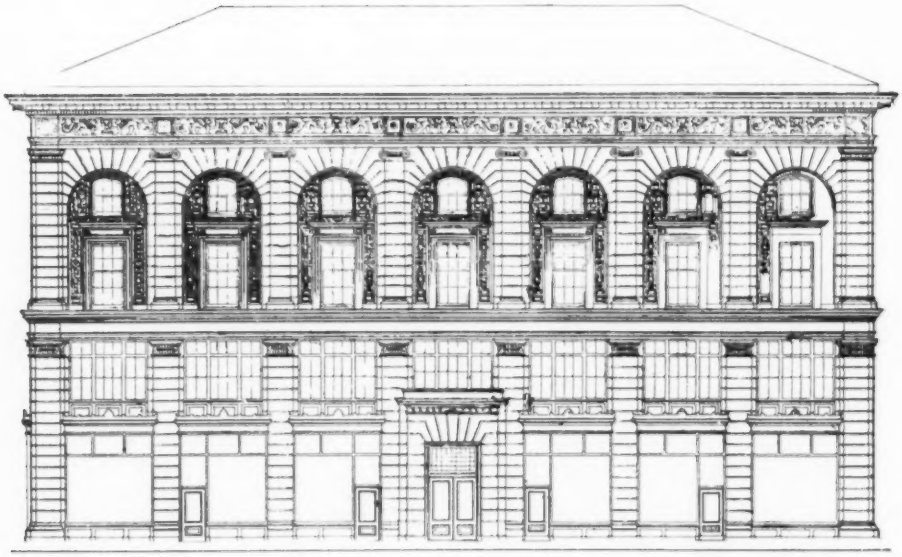
25 West 26th Street, New York

A. M. NAPEIR, Pres. H. STEVENSON, Vice-Pres. J. P. RAINEY, Sec. and Treas.

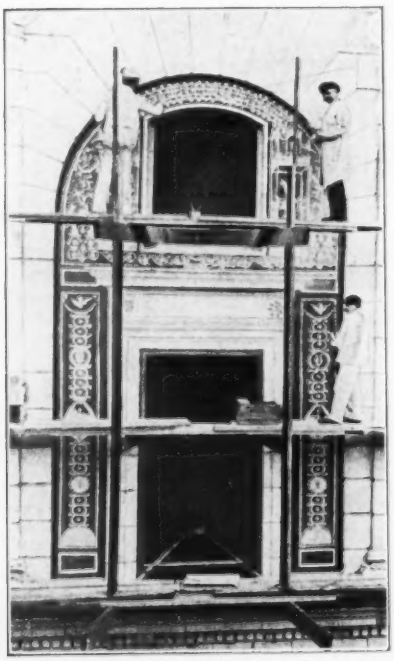


HIGH SCHOOL, NAUGATUCK, CONN.
McKim, Mead & White, Architects.

THE TIDE-WATER BUILDING COMPANY



BUCKINGHAM BUILDING, WATERBURY, CONN.
McKim, Mead & White, Architects.

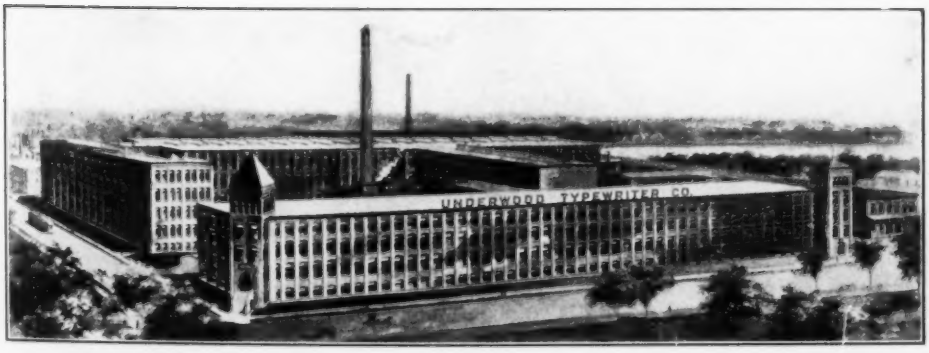


Detail of Antique Fresco Treatment of Exterior of all Third and Fourth-Story Windows of Above Building.

THE TIDE-WATER BUILDING COMPANY



HARMONIE CLUB, 4-6-8 EAST 60TH ST., NEW YORK.
McKim, Mead & White, Architects.



NEW PLANT OF THE UNDERWOOD TYPEWRITER COMPANY, HARTFORD, CONN.
Completed and occupied within ten months from date of commencement.



BATTLE MONUMENT, WEST POINT, N. Y.
McKim, Mead & White, Architects.